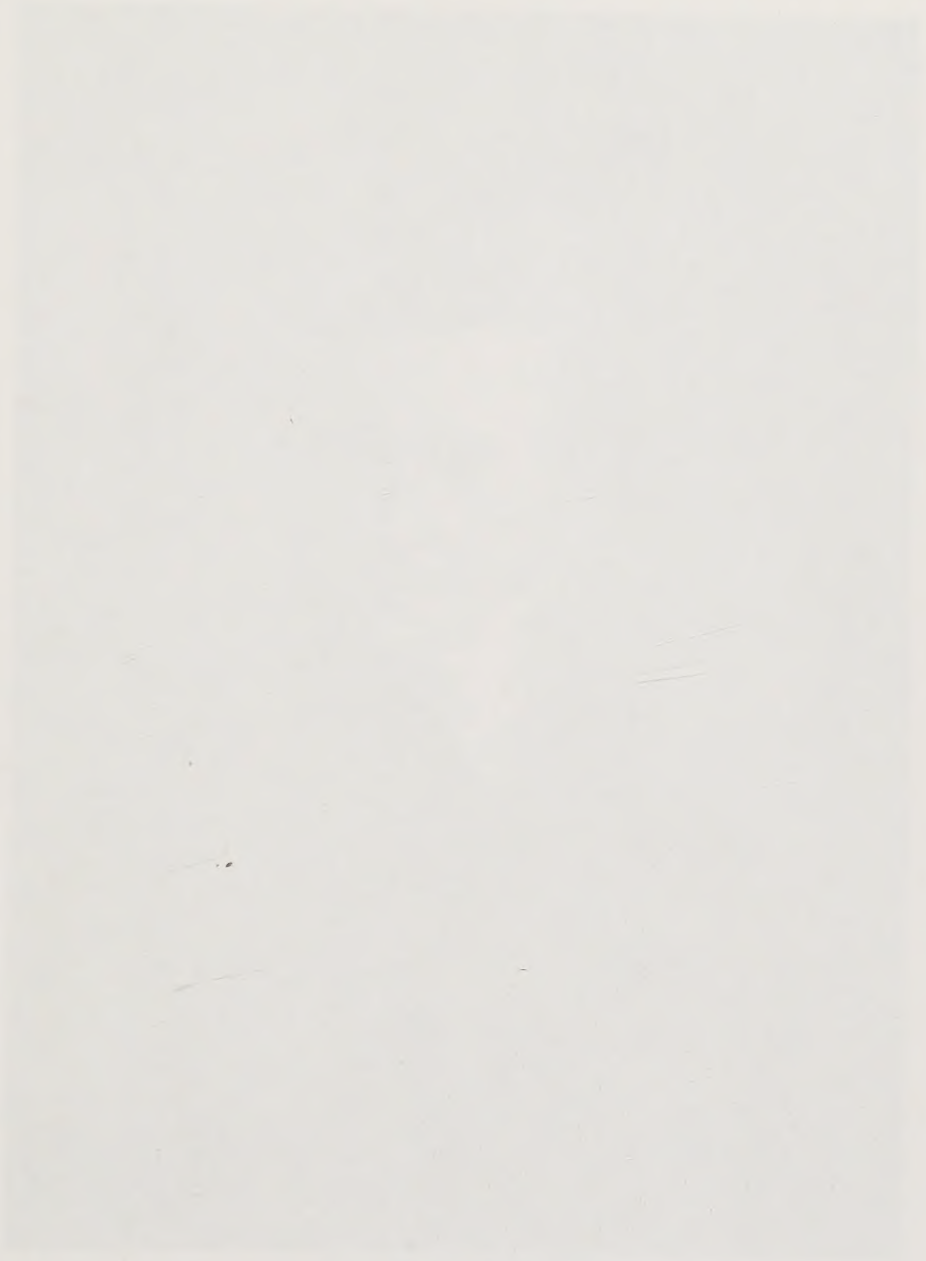


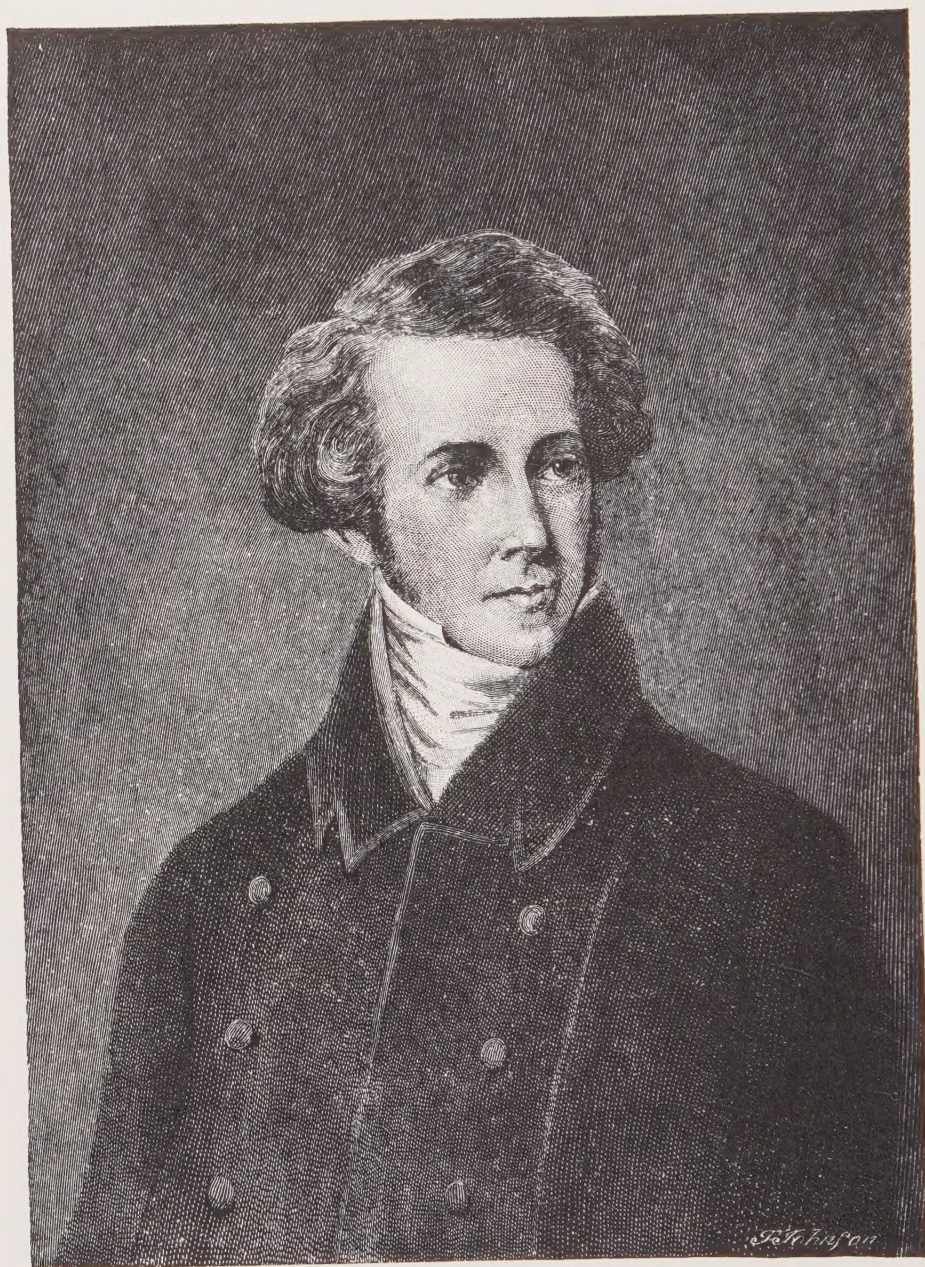
A photograph of the interior of a grand opera house, viewed from the side of the orchestra pit. The image shows multiple tiers of ornate balconies filled with spectators. The architecture is highly detailed, with gold leaf accents and numerous chandeliers hanging from the ceiling, creating a warm, golden light. The perspective is from a low angle, looking up at the tiers.

G. SCHIRMER OPERA SCORE EDITIONS

Vincenzo Bellini

LA SONNAMBULA





S. Bellini

1802-1835

Ed. 509

LA SONNAMBULA

Opera in Two Acts

Libretto by

FELICE ROMANI

The English Version by

NATALIA MACFARREN

Music by

VINCENZO BELLINI

With an Essay on the
Story of the Opera by

H. E. KREHBIEL




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LA SONNAMBULA

Characters of the Drama

COUNT RODOLPHO, Lord of the village	Bass
TERESA, milleress	Mezzo-Soprano
AMINA, orphan adopted by Teresa, betrothed to Elvino .	Soprano
ELVINO, wealthy peasant	Tenor
LISA, inn-keeper, in love with Elvino	Soprano
ALEXIS, peasant, in love with Lisa	Bass
A NOTARY	Tenor

Peasants and Peasant-women

THE SCENE IS LAID IN A SWISS VILLAGE

LA SONNAMBULA

AN OPERA IN TWO ACTS

Words by FELICE ROMANI

Music by
VINCENZO BELLINI

First Performance at the Teatro Carcano, Milan, on March 6th, 1831

Characters of the Opera

WITH THE ORIGINAL CAST AS PRESENTED AT THE FIRST PERFORMANCE

IL CONTE RODOLFO, Lord of the village .	Bass	LUCIANO MARIANI
TERESA, milleress	Mezzo-Soprano	BAILLOU-HILARET
AMINA, orphan adopted by Teresa, betrothed to		
Elvino	Soprano	GIUDITTA PASTA
ELVINO, wealthy peasant	Tenor	GIOV. BATT. RUBINI
LISA, inn-keeper, in love with Elvino . .	Soprano	ELISA TACCANI
ALESSIO, peasant, in love with Lisa . .	Bass	LORENZO BIONDI
A NOTARY	Tenor	ANTONIO CRIPPA

Peasants and Peasant-women

THE SCENE IS LAID IN A SWISS VILLAGE

First Performance in New York, in English, at the Park
Theatre, November 13th, 1835, with the following cast:

COUNT RODOLPHO,	MR. BROUGH
ELVINO,	MR. WOOD
ALEXIS,	MR. RICHINGS
LISA,	MRS. CONDUIT
TERESA,	MRS. VERNON
AMINA,	MRS. WOOD

First Performance in Italian in New York, Palmo's Opera
Company, May 11th, 1844

AMINA,	BORGHESE
LISA,	BOULARD
TERESA,	ADAIR
IL CONTE RODOLFO,	VALTELLINA
ELVINO,	PEROZZI
ALESSIO,	BENETTI

LA SONNAMBULA.

The progress of incidents in this opera, in which is to be found the loveliest, most characteristic and most perfect flowering of Bellini's genius, is as follows : In a Swiss village there live two lovers, *Elvino*, a well-to-do farmer, and *Amina*, an orphan who has been adopted by *Teresa*, owner of a mill. The betrothal of the pair is greeted with delight by all the villagers except *Lisa*, keeper of the village inn, who is herself in love with *Elvino* and eager to win him away from *Amina*, to the sorrow of her own lover, the peasant *Alexis*. The village folk are rejoicing over the happiness of *Amina* and *Elvino*, and greet them with a song ("In Elvetia non v'ha rosa") through which are heard the complaints of *Lisa*. *Amina* sings her joy and gratitude to *Teresa* in a cavatina ("Come per me sereno"), and while the witnesses are signing the marriage contract *Elvino* places the ring upon the finger of the bride ("Prendi: l'anel ti dono"), and accompanies it with a gift of flowers. In the midst of the merry-making *Count Rodolpho*, the lord of the manor, enters. He is on his way to the castle, and recalls the scenes in which he has passed his youth in a cavatina ("Vi ravviso, o luoghi ameni"). But night is falling; he has still three miles of a dangerous pathway to traverse, and he accepts *Lisa's* invitation to spend the night at the inn. Meanwhile he learns the cause of the pretty gathering, and, *Amina's* beauty calling up memories of a youthful love, he pays her a few gallant attentions which disturb the mind of the gentle *Elvino*. *Lisa* warns the villagers to hasten to their homes lest they catch sight of the phantom which nightly roams through the village. *Rodolpho* is incredulous, and the villagers in chorus tell him the tale of the ghost whose presence arrests the flow of the mill-stream, stops the fountain and closes the mouths of the watch-dogs. ("A fosco cielo.") *Elvino* gives utterance to his jealous doubts and receives comfort from *Amina* in a duet ("Son geloso del zeffiro errante"), while the *Count* is shown to his chamber in the inn by *Lisa*. There, finding her not disinclined to a little flirtation, he starts in upon some gallantries which are interrupted by a noise at the window. *Lisa* conceals herself in a cabinet, but in her haste drops her veil. The cause of the interruption amazes the *Count*. Through the window, to which she had ascended by a ladder, comes *Amina*, clad in her night-robes. She is asleep, and fancies herself with *Elvino*, whose jealousy she is seeking to disarm. *Rodolpho* recognizes the somnambulist, who next enacts the marriage scene with *Elvino* and pledges him her love. She then goes to bed, and the *Count*, having decided not to awaken her, is about to leave the chamber by the door, but hearing footsteps goes out by the window. The intruders are the villagers,

who, having learned that the stranger is their lord, come to welcome him. They surround the couch and discover *Amina*. Meanwhile *Lisa* steals out and brings *Elvino* on the scene. *Amina* is aroused and seeks to throw herself in the arms of her lover, but is cast aside despite her protestations of innocence.

Thus ends the first act. At the beginning of the second the villagers are discovered on their way to the castle, where they hope to receive assurance from the *Count* that the story of *Amina's* guilt is groundless. They receive it, but *Amina*, meeting *Elvino*, is again repulsed in the aria, "Tutto è sciolto." Then follows a scene in the village between *Lisa* and *Alexis*, in which the latter pleads his cause only to be again rejected, just as the villagers appear to proclaim, joyously, that *Elvino* and the hostess are to be married. *Elvino* seeks consolation in the thought that he is but returning to an old love, but the *Count* appears and disturbs his contentment by explaining that *Amina* was walking in her sleep when she came into his chamber on the preceding evening, while *Teresa* intimates that whatever of guilt there was at the inn must be charged against *Lisa*, and produces the veil in evidence. In the midst of the consternation produced by this announcement and *Teresa's* pleadings that *Amina's* rest be not disturbed, the somnambulist, again in a sleep-trance, comes out of a window of the mill, crosses a frail bridge, and advancing sings of her lost love and its relics—the ring and the nosegay *Elvino* had given to her ("Ah! non credea mirarti"). *Elvino* is convinced of her innocence; she is awakened and leads the jubilation of the villagers with the rondo, "Ah! non giunge uman pensiero."

According to the hand-books this story was borrowed by Romani, Bellini's librettist, from a vaudeville written by Scribe. The point does not seem to be well taken. The vaudeville was performed at the Théâtre du Vaudeville in Paris on December 6th, 1819. Scribe is also credited with having constructed a ballet out of the vaudeville for which Hérold composed the music in 1827. The story, however, is probably older than the French author. As early as 1778 Lady Craven, afterwards the Margravine of Anspach, published an English translation of a French comedy, written by Pont de Vile (or de Vesle), under the title "The Somnambule; or, The Sleep-Walker." Paër and Piccinni composed operas entitled "Sonnambula" in 1797, and they were performed in Venice and Stockholm. Romani himself provided librettos (or a libretto) for two composers before Bellini—Carafa, whose "Sonnambula" was produced at Milan in 1825, and Luigi Ricci, who brought out his "Sonnambula" in Rome in 1829. A vulgar farce entitled "The Sleep-Walker; or, Which is Which?" was performed for the first time at the Haymarket Theatre, London, in June, 1812, and reached New York the next year. In London the principal character, *Somno*, a servant, was enacted by G. C. Mathews (the elder); in New York the part was played by Mr. Roberts, a comedian who enjoyed great popularity. The climax of both performances was reached in a scene in which *Somno* in his sleep imagined himself an actor, and gave imitations of Kean, Booth, Macready and other great players of the day.

"The Somnambulist; or, The Phantom of the Village," a play by Moncrieff, was acted for the first time at Covent Garden, London, on February 19th, 1828. Like nearly everything of its kind it crossed the ocean without delay. Three months later, on May 22d, 1828, it was performed at the National Theatre, with Mr. Placide and Mrs. Hackett in the 'principal characters. Its scene is laid in Provence, but the story is that of Bellini's opera, with a few trifling variations.

Bellini's opera was composed in January and February, 1831, and performed for the first time at the Teatro Carcano, Milan, on March 6th of that year. The principal parts, *Amina* and *Elvino*, were sung by Pasta and Rubini, for whom they were written. The same singers carried the work to London (King's Theatre), where it had its first performance on July 28th, 1831. Paris heard it on October 28th, 1831, and New York, at the Park Theatre, on November 13th, 1835. This first American performance was in English, the English fashion, influenced, no doubt, by familiarity with Moncrieff's play and a tendency of the period which made Malibran as much a singer in English as in Italian opera, having been set by that supremely great artist when she appeared in an English version of the opera especially made for her at Drury Lane on May 1st, 1833. Bellini's star was in the ascendant and near its zenith when "*La Sonnambula*" appeared, yet London hesitated to accept him, as it had hesitated to give hearty welcome to Rossini a few decades before, because of its conservative admiration for Paisiello and Cimarosa, and as it refused a welcome to Verdi a decade or so later because of its devotion to Rossini and Bellini. "'*La Sonnambula*,'" says Mr. Chorley in his "*Thirty Years' Musical Recollections*," "was treated on its introduction with contempt; the want of science on the part of its composer dwelt on, and that which is true in expression, and which has kept the opera alive, utterly overlooked." The prejudices of the critics, excited by the notoriously small musical scholarship of Bellini, were soon overcome, however, by the popular appreciation of the elegiac tenderness of his melodies, and "*La Sonnambula*" soon became the most admired opera in the Italian list. Many musicians meanwhile confessed to an affection for Bellini's melodic genius sufficiently great to work atonement in their minds for his harmonic poverty. Chopin made little of most of his Parisian contemporaries, going so far indeed as heartily to dislike the music of Meyerbeer, but Bellini's music charmed him, while a caviller who came to Cherubini with the complaint that Bellini's orchestration was very simple and his accompaniments meagre received the reply: "What other accompaniments could be written to melodies so beautiful in themselves?" Even Wagner, before he became possessed of the *furor Teutonicus* which led him to the invention of a new style of musico-dramatic composition, could rail against his German colleagues in round terms and hold up Bellini as a model. In an article signed "O.," which appeared in the "*Zuschauer*" of Riga on December 19th, 1837, he wrote: "What enchanted us in Bellini was the pure melody, the simple nobility and beauty of song. Surely it can be no sin to assert and believe this. Perhaps it is not even a sin if before

retiring to rest one offers a prayer to heaven that it may some day occur to German composers to write such melodies, to acquire such treatment of song. Song, song, and again song, O Germans! Song is the language with which mankind should communicate, one with another; and you will not be understood if this language is not made and kept as arbitrary as any other cultivated language should be. That which is bad in Bellini, each one of your village schoolmasters will do better. If Bellini had served his apprenticeship with a German village schoolmaster he would probably have learned more, but he would have unlearned the art of song." The popularity acquired by "*La Sonnambula*" seventy years ago scarcely waned so long as the type of singer called for by its measures flourished. Commenting on its introduction in America, Mr. Richard Grant White wrote: "'*La Sonnambula*' was the delight of all music-loving people, cultivated and uncultivated, from North to South, from East to— But then there was no West. Nothing but 'Still so gently o'er me stealing,' or 'Hear me swear, now,' was heard from the throats of singers, the fingers of pianoforte thrummers, and even the lips of whistlers; for never before was there such a pathetic puckering."

All the singers at the first American performance of the opera were members of the stock company of the Park Theatre, except Mr. and Mrs. James Wood. These artists were English, Mrs. Wood being none other than Miss Mary Anne Paton, who began her artistic career as a child. She was a performer upon the harp, pianoforte and violin, and the creator of the heroine in Weber's "*Oberon*" when that opera was produced by the composer in London on April 12th, 1826. The composer wrote to his wife: "Miss Paton is a singer of the very first rank, and will play *Rezia* divinely." Together with her second husband, Mr. Wood (her first marriage to Lord William Pitt Lennox, younger son of the Duke of Richmond, was an unhappy one), she first visited the United States in the season of 1833-'34, and was hailed as the finest English vocalist ever heard in America, "a verdict," said Ireland, the historian of the New York stage, "that no successor has been able to overthrow." Unfortunately, her second season, 1835-'36, in which "*La Sonnambula*" was brought forward, came to a disastrous end, owing partly to a want of tact on the part of herself and her husband, and the spirit of national pride at the time rampant in American audience-rooms. Mrs. Conduit, who sang the part of *Lisa* at the first performance of the opera, was an American woman (she came from the South), and a popular member of Mr. James W. Wallack's regular company. In the progress of the season a performance for her benefit was announced. Mr. and Mrs. Wood not only refused to take part in it, but gave a concert on the same evening, thus ruining the business of the beneficiary. On their next appearance at the theatre the audience got into a riotous mood and demanded justice for Mrs. Conduit. The management promised that she should have a second benefit, and the performance was permitted to proceed. At the next appearance of the English singers, however, there was another disturbance, and they

thought it wise to return to England. Five years afterward they returned to the United States, and were singing in Philadelphia when confronted by another benefit. Anxious to redeem her former mistake, Mrs. Wood volunteered to sing for nothing; but as the time approached Mr. Wood became apprehensive of another demonstration, and, having involved himself disagreeably otherwise, he sailed for Europe with his wife and did not again return.

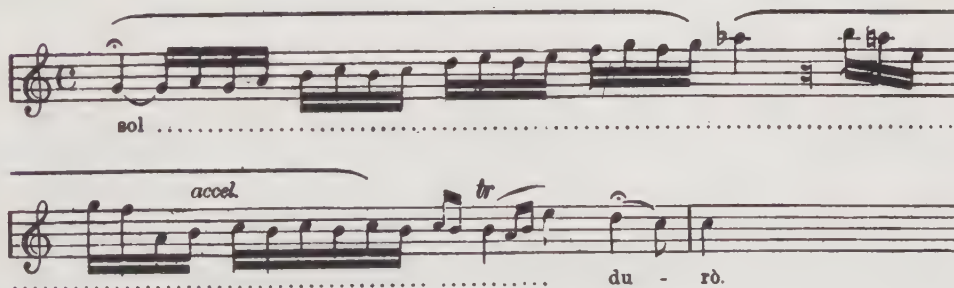
The list of singers who have won triumphs in the role of *Amina* is practically the list of all singers of the florid style who have flourished in the course of the last half of the nineteenth century. When Madame Pasta created the part, the distinction between light and dramatic sopranos, now so marked, was less determinate. What was then looked upon as dramatic or tragic expression was not thought to be inconsistent with flexibility and volubility of utterance. According to present notions Madame Pasta would seem to have been the last singer whom Bellini should have selected to sing the music which he put into the mouth of his rustic heroine. Her voice was naturally a heavy one, and, in spite of all her efforts it never became wholly fluent. She was a tragic queen, and, like many a tragic queen in this day of vocal degeneracy, she sang flat occasionally, especially toward the end of her career. But Bellini, though essentially a disciple of Rossini, was a devotee of expression in music. If he wrote an *Amina* for Pasta, he also wrote a *Norma*, and belief in the dramatic potency of the songs given to the Druidic priestess is still held by some exemplars of the latest phase of dramatic singing—as witness Madame Lehmann. Even the restrictions of natural vocal register were felt less two generations ago than now. One of the finest *Aminas* was Malibran, who set the fashion of singing the part in English. Her voice was contralto, to which she had ingeniously superadded a soprano register which enabled her (like Alboni later) to sing contralto and soprano rôles with equal effectiveness. However, it was not the range of her voice so much as its timbre, her magnetic temperament and her passionate acting, which raised her to the well-nigh peerless position which she occupies in musical history. Of her performances in “*La Sonnambula*” we have the opinion of a musician, Moscheles, who wrote: “She was thoroughly realistic, and in her dress and movements despised everything conventional. Thus, in the sleep-walking scene, unlike other great representatives of the part whose muslin negligé would have suited any lady, she adopted the *bona-fide* night-cap of the peasant girl and the loose garment of a sleeper; her *tricot* stockings were so transparent as to veil her feet but imperfectly. Her acting in this opera was exquisitely touching, her outbursts of sorrow so natural that she enlisted the sympathy of her audience from beginning to end of the piece.” A similar devotion to realism, or dramatic truthfulness, impelled Jenny Lind to forego the customary assistance of a “supernumary” in the final scene, in which the somnambulist walks across a frail bridge and seems in imminent danger of death. “I should have been ashamed to stand before the audience pretending I had crossed the bridge if I

had not really done it," she said to one of her biographers. But it was not only this and her exquisite singing which placed "La Sonnambula" high amongst Madame Lind's achievements, but the gentleness and simplicity of her characterization of *Amina*. In this respect, I fancy, Madame Etelka Gerster's impersonation—certainly the finest vouchsafed to Americans to see and hear in their own country—must have resembled hers. Neither in voice nor in style was Madame Gerster grand, but she charmed with the gracefulness, smoothness and exquisite finish of her execution, the perfection of her musical taste, the nobility of her *portamento*, the purity and equability of her tone, and the fascinating naïveté of her appearance and acting. Touching the manner in which Jenny Lind sang the exquisitely touching "Ah! non credea," we have the opinion of a royal critic. In her diary Queen Victoria wrote: "It was all *piano*, and clear and sweet, and like the sighing of a zephyr; yet all heard. Who could describe those long notes, drawn out till they quite melt away; that shake which becomes softer and softer; those very piano and flute-like notes, and those round, fresh tones which are so youthful?"

It was the purpose of the style adopted by Bellini to elevate the pathos of his melodies by curtailing the redundant ornamentation which Rossini had cultivated. Singers, however, were still steeped in the old traditions, and Messrs. Holland and Rockstro, in their biography of Jenny Lind, have preserved her reading of "Ah! non credea" in full. I append the concluding flourish as an interesting comparative lesson in taste. Bellini wrote:



Jenny Lind sang (in moderate tempo):



From the modern viewpoint, which considers vocal agility as the first requisite in parts like *Lucia* and *Amina*, Madame Persiani was probably the most efficient of the *Aminas* of the first half of the nineteenth century. She was more than anything a vocalist—a singer of the Di Murska type. What pathos

she had was of the elegiac kind, and consequently adapted to the music of "La Sonnambula." Her execution was "remarkable for velocity—poignant, clear, audacious," wrote Chorley, and John Ella notes that the *broderie* in "Ah! non giunge" which follows, when sung by Persiani, was immensely effective:

Del - la ter - ra in cui vi - via - mo..... ci for - mia - -

- - - - - mo..... un..... ciel..... d'a - - mor, Del - la

ter - - - - - ra in cui vi - via - - - - - mo etc.

"La Patti," Mr. Ella adds, "more recently introduces very surprising *fioriture* in the same aria, totally beyond the ability of any amateurs. The passage I now print is gracefully conceived, and by transposition may be repeated by any skilful vocalist." Madame Adelina Patti used to sing "Ah! non giunge" in concerts when she was eight years old, and "La Sonnambula" was the second opera of her first season at the Academy of Music in New York, on December 3d, 1859. She chose it also for her début in London and Paris. Concerning the part of *Elvino*, it ought to be remarked that much of its music has been transposed since Rubini sang it. Rubini was a counter-tenor. He was wont to sing the *Allegro* portion of "Tutto è sciolto," which now stands in B-flat, a fourth higher, accomplishing this feat (as the tenor part is printed nowadays) in the climax:

Al - tro vo - to, o tra - di - tri - ce, no, ah! non te -

mer, non te - mer dal mio do - lor.

NEW YORK, June 13th, 1901.

H. E. KREHBIEL.

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La Sonnambula.

Act I.

Introduction.

Nº 1. "Viva, Amina.,"

Chorus.

The stage represents the outskirts of a Swiss village: in the foreground, on the one side, an inn; on the other side, a portion of a mill, the wings of which stretch toward the background. The prospect is closed by mountains.

Allegro.

Piano.

p *Horns*

Ob. & Fl.

Vln. & Fl.

f *Tutti*

Cl.

Cl. & Hns.

Ob. & Fl.

f *Tutti*

p *Hns. & K-dr.*

cresc.

pp

cresc. sempre

ff *Tutti*

p.

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This page contains seven systems of musical notation, each consisting of a grand staff (treble and bass clefs) and a separate staff for horns. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The piano part begins with a *p* (piano) dynamic. The horns enter with a *ff* (fortissimo) dynamic. The system concludes with a *pp* (pianissimo) dynamic marking.

System 2: The piano part continues with a *mf* (mezzo-forte) dynamic. The horns play a sustained chord.

System 3: The piano part features a *p* (piano) dynamic. The horns play a sustained chord.

System 4: The piano part features a *f* (forte) dynamic. The horns play a sustained chord.

System 5: The piano part features a *p* (piano) dynamic. The horns play a sustained chord.

System 6: The piano part features a *mf* (mezzo-forte) dynamic. The horns play a sustained chord.

System 7: The piano part features a *p* (piano) dynamic. The horns play a sustained chord.

As the curtain rises, pastoral music and distant voices are heard within, calling "Viva Amina!" It is the villagers, coming to celebrate her wedding.

Chorus of Villagers
(within.)

SOPRANO and ALTO.

TENOR.

BASS.

Vi - va! vi - va A -
Vi - va! Hail, A -
vi - va! vi - va A -
vi - va! Hail, A -

mi - - na! la, la, la, la, la, la,
mi - - na! la, la, la, la, la, la,
mi - - na! la, la, la, la, la, la,
mi - - na! la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

Strings piz.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la!
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la!

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la!
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la!

Vi - va!
Vi - va!

Vi - va! vi - va!
Vi - va! vi - va!

vi - va! vi - va!
vi - va! vi - va!

vi - va! vi - va!
vi - va! vi - va!

vi - va A - mi - na, vi - va! vi - va! la, la,
Hail, — A - mi - na, vi - va! vi - va! la, la,

vi - va A - mi - na, vi - va! vi - va! la, la,
Hail, — A - mi - na, vi - va! vi - va! la, la,

vi - va A - mi - na, vi - va! vi - va! la, la, la, la, la, la, la, la, la, la,
Hail, — A - mi - na, vi - va! vi - va! la, la, la, la, la, la, la, la, la, la,

[illegible][illegible][illegible]

mi - na, la, la, la, la, la, la, Ev - vi - va A - mi - na, ev -
 mi - na, la, la, la, la, la, la, Long live A - mi - na,

mi - na, la, la, la, la, la, Ev - vi - - -
 mi - na, la, la, la, la, la, Long live - - -

pp

vi - va, ev - vi - va an - cor, ev - vi - va A - mi - na, ev - vi - va, ev - vi - va an -
 Hail her bri - dal day, long live A - mi - na, hail her bri - dal

- - va an - cor, ev - vi - - - - - va an -
 - - the fair A - mi - - - - - na!

cor! Ah!
 day! Ah!

cor!
 hail!

No 2. "Tutto è gioia, tutto è festa.,,

7

Cavatina.

Allegro moderato assai. (Enter Lisa from inn)

Ob. & Hns.

p *pp* *pp*

Strings

Fl. & Cl. *rall.* *a tempo*

L. Lisa. *Str.* *p*

Tut-to è gio-ia, tut-to è
Songs of pleasure are re-

L. fe - sta... sol per me non v'ha, non v'ha con-ten-to, e per col - mo di tor-
sounding, In my heart a-lone dwells naught but sor- row; Smiles of wel - come I must

L. *a tempo*
men - to son co-stret - ta a si - mu - lar. O bel-ta-de a me fu-
bor - row, On the day when all my hopes must die. Fa-tal glamour, his heart sur-
col canto *Wind* *pp a tempo*

ne - sta, — che m'in vo — li il mio te - so — ro, mentre io sof - fro, mentre
rounding, — Has my love — from me di - vid — ed, But my faith has still a

a tempo

mo - ro, pur ti deg - gio ac - ca - rez - zar, ah! — pur — ti —
bid - ed True to him, and nev - er thence will fly, — true — to —

col canto

a tempo

di forza

Più mosso.

deg - gio ac - ca - rez - zar, — pur ti deg - gio ac - ca - rez - zar!
him, — ne'er thence to fly, — true to him, ne'er thence to fly.

Tutti

Tut - to è fe - sta...
Naught but sor - row

sol per
shall I

Vi - - va A - mi - na! vi - va an - cor, vi - va an -
Fair A - mi - na, hail to thee, hail to

Vi - - va A - mi - na! vi - va an - cor, vi - va an -
Fair A - mi - na, hail to thee, hail to

Chorus.

L. *tenuta*

me, ah! non v'ha, sol per me, ah! non v'ha, no!
 know, All my hopes now must die, now must die, Ah!

cor, vi - va an - cor, vi - va an - cor, vi - va an - cor, vi - va!
 thee! hail to thee! hail to thee! hail to thee! vi - va!

cor, vi - va an - cor, vi - va an - cor, vi - va an - cor, vi - va!
 thee! hail to thee! hail to thee! hail to thee! vi - va!

ff

Tempo I.

Tut-to è gio-ia, tut-to è fe - sta... sol per me non v'ha, non v'ha con-
 Songs of pleasure are re-sounding, In my heart a-lone dwells naught but

p

ten-to, e per col-mo di tor-men-to, son co-stret - ta a si - mu-
 sor-row, Smiles of wel-come I must bor-row, On the day when all my hopes must

col canto

L. *pp a tempo*

lar. O bel-ta-de a me fu-ne-sta, — che m'in-vo - - li il mio te-
 die. Fa-tal glamour, his heart sur-rounding, — Has my love — from me di-

a tempo ³ *a tempo*

L. so - ro, mentre io sof - fro, mentre mo - ro, pur ti deg - gio ac - ca - rez -
vid - ed, But my faith has still a - bid - ed True to him, and never thence will

a tempo *col canto* *a tempo*

L. zar, ah! — pur — ti deg - gio ac - ca - rez - zar, — pur ti deg - gio ac - ca - rez -
fly, — true to him, ne'er thence to fly, — true to him, ne'er thence to

a tempo

L. zar!
fly.

(as if going)
(Oh lim - por -
(Oh this in -

Al. Alexis (comes from the hills and runs towards Lisa).

Li - sa! Li - sa!
Li - sa! Li - sa!

(The Villagers descend from the heights, dressed in holiday attire, some with musical instruments, some with baskets of flowers. They come forward on the stage.)

Chorus.


(Villagers, entering)

Vi - va A - mi - - na!
Hail, A - mi - - na!

Vi - va A - mi - - na!
Hail, A - mi - - na!

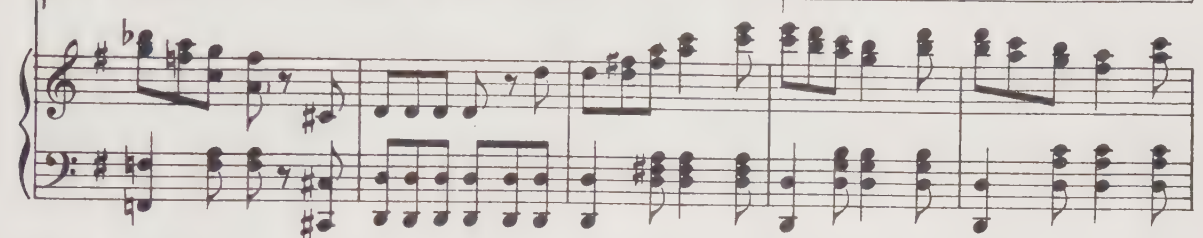
Tutti
ff *f*


L. 
 tu - no!) Fug-go-o-gnu - no.
 trud - er!) All I fly from.


Al. 
 Ah! tu mi fug - gi! Ah! non sempre, o bric-con-
 Why dost thou fly me? Thou wert e'er a sau-cy


 Vi - va! vi - - va!
 Vi - va! vi - - va!

 Vi - va! vi - - va!
 Vi - va! vi - - va!

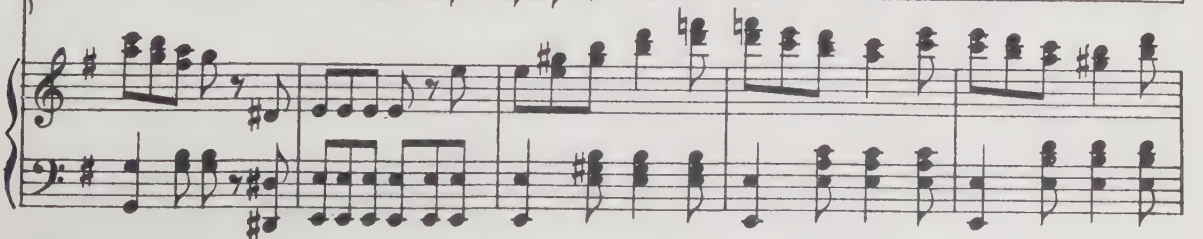


L. 
 (Oh! I'm-por-tu - no!)
 (Oh this in - trud - er!)

Al. 
 cel - la, ah, non sem-pre, o bric-con- cel - la, fug-gi - rai da me co-
 dar - ling, Thou wert e'er a sau-cy dar-ling, But I will not be de-


 La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
 La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

 La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
 La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,



[illegible]

(with vexation)

I. -

(Anch' es - so! oh di-spet - to!)
(For her naught but prais-es!)

Al. Vi-va A - mi - na! vi-va A - mi - na! vi-va an-cor! Sì,
Hail A - mi - na, hail, up - on her bri - dal day, her

la, la, la, la, la, la, la, la, la, la, la, la, la, la, Sì,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, her

la, la, la, la, la, la, la, la, la, la, la, la, la, la, Sì,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, her

ff

L. (Oh! di-spet - to!) (Oh! di-spet - to!)
(Oh, vex-a - tion!) (Oh, vex-a - tion!)

Al. vi - va an - cor! sì, vi - va an - cor!
bri - dal day, her bri - dal day!

vi - va an - cor! sì, vi - va an - cor!
bri - dal day, her bri - dal day!

vi - va an - cor! sì, vi - va an - cor!
bri - dal day, her bri - dal day!

vi - va an - cor! sì, vi - va an - cor!
bri - dal day, her bri - dal day!

Al. Alexis. Lisa (aside).
Qui schie-ra - ti... qui d'ap-pres - so... (Ah! la rab - bia mi di-
Stand in or - der, some on this side. (Rage and sor - row nigh con-

Vln. *pp*

Al. Alexis. sotto voce
vo - ra!) La can-zo-ne pre-pa-ra - ta,
sume me!) We've prepar'd a song to greet her,

TENOR. sotto voce

La can-zo-ne pre-pa-ra - ta,
We've prepar'd a song to greet her,

BASS. sotto voce

p

Al.
L.

la can-zo - ne pre - pa - ra - ta in - tuo - nar di qui si può. (O - gui
we've prepar'd a song to greet her, We will sing it to her here. (Ah, must

SOPRANO.

la can - zo - ne pre - pa - ra - ta in - tuo - nar di qui si può.
we've pre - par'd a song to greet her, We will sing it to her here.

la can - zo - ne pre - pa - ra - ta in - tuo - nar di qui si può.
we've pre - par'd a song to greet her, We will sing it to her here.

L.

spe-me è a me tron-ca - ta: la ri - va - le tri - on - fò.)
I too stay and meet her, Who has lost me all that's dear?

Tutti
ff

Nº 3. "In Elvezia non v'ha rosa.,,

Chorus.

Più moderato.

Fl. Ob. & Cl.

Hrns.
p

Sr.

Chorus.

In El-ve-zia non v'ha
Fair-est flow-er of the

In El-ve-zia non v'ha ro-sa, in El-ve-zia non v'ha
Fair-est flow-er of the moun-tains, Fair-est flow-er of the

Alexis with the Bases.

ro-sa fre-sce ca-ra al par d'A-mi-na: è u-na stel-la mat-tu-ti-na, tut-ta
moun-tains, Thou by all art dear-ly treasur'd, Ev-'ry heart thy smile has pleasur'd, Sweet A-

ro-sa fre-sce ca-ra al par d'A-mi-na: è u-na stel-la mat-tu-ti-na, tut-ta
moun-tains, Thou by all art dear-ly treasur'd, Ev-'ry heart thy smile has pleasur'd, Sweet A-

lu-ce, tut-ta a mor. Ma pu-di-ca, ma ri-tro-sa, quan-to è va-ga, quan-to è
mi-na, bright and good. Pure and can-did as our fountains, Be thy joy-ous heart un-

lu-ce, tut-ta a mor. Ma pu-di-ca, ma ri-tro-sa, quan-to è va-ga, quan-to è
mi-na, bright and good. Pure and can-did as our fountains, Be thy joy-ous heart un-

dolce

bel - la! È in - no - cen - te tor - to - rel - la, è lem - ble - ma del can - dor. — Ah!
 cloud - ed, Be thy star from sor - row shrouded, Sweet A - mi - na, bright and good. — Ah!

bel - la! È in - no - cen - te tor - to - rel - la, è lem - ble - ma del can - dor. — Ah!
 cloud - ed, Be thy star from sor - row shrouded, Sweet A - mi - na, bright and good. — Ah!

tr *tr* *tr* *pp* *Wind — dolce*

Ah!
 Ah!
 Ah!
 Ah!

del can - dor,
 bright and good,

del can - dor,
 bright and good,

ff *p* *ff* *p* *ff* *p*

È in - no cen - te tor - to rel - la, è lem -
 Be thy star from sor - row shrouded, Sweet A -

È in - no cen - te tor - to rel - la, è lem -
 Be thy star from sor - row shrouded, Sweet A -

— del can - dor!
 — bright and good.

ff *tutti* *pp*

ble-ma del can-dor, è in-no-cen-te tor-to-rel - la, è lem-ble-ma del can-mi - na, bright and good, be thy star from sor-row shroud-ed, sweet A-mi - na, bright and

V'ole, Bussi, C. &c.

Tutti

ff *pp*

dor. Vi good. Vi

ff

va! (Ah! per va! (Ah! such

pp

Tutti

ff

Tutti

ff

I. me si lie-ti can-ti de-sti-na-ti un dì cre-de-i; cru-el a-mor, che sian per sweet and joy-ous measures Once I thought for me were des-tind; Cru-el love, thy wayward

Al. Li - sa mia, sì lie-ti can-ti Li - sa, hark, those joy-ous measures!

Vi - va an - cor! Hail to thee!

Vi - va an - cor! Hail to thee!

Str.

pp *ff* *pp*

L. le - i non ho forza a sop - por - tar! Cru - da a - mor, che sian per le - i non ho
pleasures All for me have turn'd to pain! Cru - el love, thy way - ward plea - sures All for

Al. ri - suo - nar po - tran per noi, se pie - to - sa al - fin tu vuo - i da - rea -
Hark the hap - py bri - dal strain, When wilt thou consent, my trea - sure? Then for

Vi - va an - cor!
Hail to thee!

Vi - va an - cor!
Hail to thee!

Vi - va an - cor! È in - no - cen - te tor - to - rel - la, e l'em -
Hail to thee! Be thy star from sor - row shroud - ed, Sweet A -

ff *p* *cresc.*

L. for - za a sop - por - tar!)
me have turn'd to pain!)

Al. scol to al mio pre - gar.
us 'twill sound a - gain.

Ah!
Ah!

ble - ma del can - dor.
mi - na, bright and good.

Fl. & Cl.

Tempo I.

Te fe - li - ce av - ven - tu - ra - to più d'un
Proud and blest the youth, her cho - sen, More than

Te fe - li - ce av - ven - tu - ra - to, te fe - li - ce av - ven - tu - ra - to più d'un
Proud and blest the youth, her cho - sen, proud and blest the youth, her cho - sen, More than

Tempo I.

Vln. & Fl.

p *pp*

pre - ce e dun so - vra - no, bel gar - zon che la sua ma - no Sei pur giun - to a me - ri -
wealth or earth - ly pow - er, To pos - sess this cher - ish'd flow - er; Joy we wish the hap - py

pre - ce e dun so - vra - no, bel gar - zon che la sua ma - no Sei pur giun - to a me - ri -
wealth or earth - ly pow - er, To pos - sess this cher - ish'd flow - er; Joy we wish the hap - py

tar. Tal te - so - ro a - mor tha da - to di bel - lez - za e di vir - tu - de, che quan -
swain. Love its choic - est bless - ing grants him, Gen - tle heart, in vir - tue dwell - ing, May ye

tar. Tal te - so - ro a - mor tha da - to di bel - lez - za e di vir - tu - de, che quan -
swain. Love its choic - est bless - ing grants him, Gen - tle heart, in vir - tue dwell - ing, May ye

tr.

to - roil mon - do chiu - de, che niun re po - tria com - prar. Ah!
 both, in bliss ex - cel - ling, Years of hap - py love at - tain. Ah!

to - roil mon - do chiu - de, che niun re po - tria com - prar. Ah!
 both, in bliss ex - cel - ling, Years of hap - py love at - tain. Ah!

prar.
tain.

pp dolce

Ah!
Ah!
Ah!
Ah!

E lem - ble - - - - - ma
 Years of love - - - - - may

ff è in - no cen - te tor - to rel - la, e l'em -
 May ye both, in bliss ex - cel - ling, Years of
ff è in - no cen - te tor - to rel - la, e l'em -
 May ye both, in bliss ex - cel - ling, Years of
 del can - dor, tain,
 ye at - tain,

ff Tutti *pp*

ble - ma del can - dor, *ff* è in - no cen - te tor - to *p* rel - la, è l'em -
 hap - py love at - tain, May ye both, in bliss ex cel - ling, *p* Years of

ble - ma del can - dor, *ff* è in - no cen - te tor - to *p* rel - la, è l'em -
 hap - py love at - tain, May ye both, in bliss ex cel - ling, *p* Years of

ble - ma del can - dor! Vi - - - - -
 hap - py love at - tain! Vi - - - - -

ble - ma del can - dor! Vi - - - - -
 hap - py love at - tain! Vi - - - - -

va!
 va!

(They draw aside as Amina, followed by Theresa, enters from the mill.)


va!
 va!


Nº 4. "Come per me sereno.,,

Recit. and Cavatina.


Amina.

A. 
 Ca - re com - pa - gne, e vo - i, te - ne - ria - mi - ci, che al - la gio - ia
 Oh my com - panions, be near me, friends of my childhood, on this blissful

A. 
 mi - a tan - ta par - te pren - de - te, oh co - me dol - ci scen - don d'A - mi - na al
 morning let your fondness sur - round me; Oh how I treasure ev - 'ry re - member'd

A. 
 co - re i can - ti che vin - spi - ra il vo - stro a - mo - re!
 kindness! How welcome are these to - kens of your de - vo - tion.

Andante. 
 Chorus. Vi - vi fe - li - ce! è que - sto il co - mun voto, o A - mi - na.
 May bliss at - tend thee! For that to heav'n we pray, A - mi - na.
 Alexis with Basses. Vi - vi fe - li - ce! è que - sto il co - mun voto, o A - mi - na.
 May bliss at - tend thee! For that to heav'n we pray, A - mi - na.

Andante. 
 Fl. Cl. & Str.

Recit. Amina.

A. *te, di - let - ta, te - ne - ra ma - dre, che a sì lie - to*
And thou, my mother, tendrest of guardians, thou who hast watch'd

A. *gior - no me or - fa - nel - la ser - ba - sti, a te fa - vel - li que - sto, dal*
o'er me, guarding my fa - therless childhood, No words can tell thee how my full

A. *cor - più che dal ci - glio e - spres - so, dol - ce pian - to di gio - ia, dol - ce*
heart feels thy unchang - ing goodness; Let my eyes o - ver - flowing show how

A. *pian - to di gio - ia, e que - st'am - ples - so.*
fond - ly I love thee, my dear - est moth - er. Andante con anima.

(con tenero accento)
 A. *Com - pa - gne... te - ne - ria -*
My playmates, My playmates, ten - der com -

A. *mi - ci... Ah! madre... ah! qual gio - ia!*
panions - Ah! mother, Ah! what rapture!

Cantabile sostenuto.

Amina.

A. *Str., Wind sustain*

Co - me per me se - re - no
O'er me to-day are dawn - ing

og - gi ri - nac - que il di!
Visions of joy ne'er to fade;

Co - me il ter - ren fio -
Flow'rs on my path are

a piacere *a tempo*

ri, co - me fio - ri, più bel - lo, più bel - lo a - me - no!
laid, flow'rs of your love Bloom round me this happy morn - ing

col canto *a tempo pp*

Viol. & Viola
D.-b. & Hns.

Mai, mai di più lie-to aspetto na-tu-ra, na-tu-ra non bril-
Never dawn'd such a day of radiance, All nature rejoicing glows de-

lò, non bril-lò; a - mor, a - mor la co - lo - rò, a -
light, glows de-light; For love doth all on earth u - nite, doth all u -

col canto

a tempo

A. mor del mio, del mio di - let - to, a - mor, a - mor la co - lo -
 nite in - blest, in blest al - le - giance, For love doth all on earth u -

a tempo

Oppure

A. rò a - mor, a - mor del mio di - letto.
 nite, ah, in blest al - legiance.

del mi - o di - in - blest al -

Allegro brillante.

Chorus.

p Sem - pre, o fe - li - ce A -
 Mayst thou be blest, A -

p Sem - pre, o fe - li - ce A -
 Mayst thou be blest, A -

Allegro brillante.

trem. *Wind* *p* *K-dr.*

Sem - pre, o fe - li - ce A - mi - - na,
 Mayst thou be blest, A - mi - - na,

cresc.

mi - - na,
 mi - - na,
 mi - - na,
 mi - - na,

sem - pre per te co -
 This is the pray'r of

cresc.

sem - pre per te co -
 This is the pray'r of

cresc.

sem - pre per te co -
 This is the pray'r of

cresc.

si -
 all,

sì, co - sì in - fio-ri! cie - loj d' che ti de -
 all, of all, Ne'er may a grief be - fall thee, sweet A -
 sì, co - sì in - fio-ri! cie - loj d' che ti de -
 all, of all, Ne'er may a grief be - fall thee, sweet A -
 in - fio-ri! cie - loj d' che ti de -
 Ne'er may a grief be - fall thee, sweet A -
 Tutti
 sti - na, sì, sem - pre fe-li - ce, o A - mi - na, ah,
 mi - na, Oh, mayst thou be blest, A - mi - na, Ah,
 sti - na, sì, sem - pre fe-li - ce, o A - mi - na, ah,
 mi - na, Oh, mayst thou be blest, A - mi - na, Ah,
 sti - na, sì, sem - pre fe-li - ce, o A - mi - na, ah,
 mi - na, Oh, mayst thou be blest, A - mi - na, Ah,
 ff
 sem - pre per te co - sì, per te co - sì.
 this is the pray'r of all, the pray'r of all.
 sem - pre per te co - sì, per te co - sì.
 this is the pray'r of all, the pray'r of all.
 sem - pre per te co - sì, per te co - sì.
 this is the pray'r of all, the pray'r of all.
 a piacere

Moderato.

(Amina embraces Theresa, and, taking her hand, holds it upon her heart.)

Amina.

Fl. & Cl.
p *Str.*
 So-vrai il
 Feel this

pp
 sen la man mi po-sa, pal-pi - tar, bal-zar, bal-zar lo sen - ti: e-gli è il
 heart with joy o'er - flowing, How it bounds in wild, ex-ult-ant mea-sure, So much

di forza
 cor che i suoi con - ten - ti non ha for - za a so - ste - ner,
 rap - ture, so much pleasure, Mor - tal words can - not de - clare,
ff *tutti*

ah, non ha for - - - za a so - ste - ner, a so - ste -
 Ah, so much rap - - - ture no mortal words can de -

Theresa with 1st Sopranos.

pp
 Di tua sor-te av - ven-tu - ro - sa te - co e - sul - ta il cor ma - ter - no,
 Yes, thy hap - py fate de - lights us, Love to us hath firm - ly bound thee,
 Di tua sor-te av - ven-tu - ro - sa te - co e - sul - ta il cor ma - ter - no,
 Yes, thy hap - py fate de - lights us, Love to us hath firm - ly bound thee,
 Alexis with Basses.
pp

Str.
pp

a piacere

A. *a piacere*

ner, ah — no, ah — no, ah — no, ah — no, a — so —
 clare, ah — no, ah — no, ah — no, ah — no, no — words —

il ma — ter — no cor.
 bound thee to our hearts.

il ma — ter — no cor.
 bound thee to our hearts.

col canto

A. *a tempo*

ste — ner. Sovra il sen la — man mi po — sa, pal — pi —
 can — de — clare. Feel this heart with joy o'er — flowing, How it

a tempo

A. *con forza*

tar, balzar, balzar lo sen — ti: e — gli è il cor che i suo — i con — ten — ti non — ha
 bounds in wild, exult — ant measure. So much rapture, — so much pleasure, Mor — tal

A. *Più vivo.*

for — za a so — ste — ner.
 words — cannot — de — clare.

mf

Di tua sorte av — ven — tu — ro — sa te — coe —
 Yes, thy hap — py fate de — lights us, Love to

mf

Di tua sorte av — ven — tu — ro — sa te — coe —
 Yes, thy hap — py fate de — lights us, Love to

mf

Più vivo.

f

A. Ca - ria - mi - ci, a -
Oh my playmates, be -

sul-tail cor ma - ter - no, non po - tea fa - vor su - per - no ri - ser -
us hath firm-ly bound thee, Yet what - ev - er joys sur - round thee, Bliss and

sul-tail cor ma - ter - no, non po - tea fa - vor su - per - no ri - ser -
us hath firm-ly bound thee, Yet what - ev - er joys sur - round thee, Bliss and

ff

A. ma - ta madre!
lov - ed mother!

barlo a u-gual pia - cer, no, no, nol po-tea a u-gual pia-cer,
woe with thee we share, bliss and woe with thee we'll ev-er share,

barlo a u-gual pia - cer, no, no, nol po-tea a u-gual pia-cer,
woe with thee we share, bliss and woe with thee we'll ev-er share,

ff

A. ah! *Tempo I.* Sovra il
Ah! Feel this

no! *ff*

Ah!

no! *ff*

Ah!

ff *Tempo I.*

A

sen la man mi po - sa, pal - pi - tar, balzar, balzar lo sen - ti: e - gli è il
heart with joy o'er - flowing, How it bounds in wild, exultant mea - sure, So much

pp

A

cor che i suoi con - ten - ti non ha for - za a so - ste - ner,
rap - ture, so much pleasure, Mor - tal words can not de - clare.

ff

A

sotto voce ah! non ha for - za a so - ste -
Ah, so much rap - ture no mortal

Di tua sor - te av - ven - tu - ro - sa te - coe - sul - ta il
Yes, thy hap - py fate de - lights us, Love to us hath

Di tua sor - te av - ven - tu - ro - sa te - coe - sul - ta il
Yes, thy hap - py fate de - lights us, Love to us hath

sotto voce

pp

A

a piacere

ner, a so - stener, ah no, ah no, ah no, ah no, a
words can declare, ah no, ah no, ah no, ah no, no

cor ma - ter - no, il ma - ter - no cor.
firm - ly bound thee, bound thee to our hearts,

cor ma - ter - no, il ma - ter - no cor.
firm - ly bound thee, bound thee to our hearts,

col canto

A. *a tempo*

so - ste - ner. So-vra il sen la man mi
words can de - clare. Feel this heart with joy o'er -

colla parte *a tempo*

A. po-sa, pal-pi - tar, bal-zar, balzar lo sen - ti: e-gli e il cor che i suoi con -
flowing, How it bounds in wild, exult-ant measure, So much rap-ture, so much

A. *con forza* *Più vivo.*

ten - ti non ha for - za so - ste - ner. Ah! lo
pleasure, Mor - tal words cannot de - clare. No, they

mf Di tua sor-te av-ven-tu -
Yes, thy hap-py fate de -

mf Di tua sor-te av-ven-tu -
Yes, thy hap-py fate de -

Più vivo.

Tutti

A. *legg.*

sen-to, e il mio co - re, ah, sì, bal -
cannot, *cresc.* no, they can-not, Ah, no, *sotto voce*

ro - sa teco e sul-ta il cor ma - ter - no, teco e - sul-ta, e - sul-ta il cor: no,
lights us, Love to us hath firm - ly bound thee, Yet what - ev - er joys sur - round thee, *pp*

ro - sa teco e sul-ta il cor ma - ter - no, teco e - sul-ta, e - sul-ta il cor: no,
lights us, Love to us hath firm - ly bound thee, Yet what - ev - er joys sur - round thee, *pp*

cresc. *sotto voce*

cresc. *ff* *pp*

cresc.
p
 zar, bal - zar lo sen - to, bal - zar, bal - zar lo sen - to,
 wild, ex - ult - ant measure of rapture and of pleasure,
 non po - tea fa - vor su - per - no
 yet what - ev - er joys sur - round thee,
 non po - tea fa - vor su - per - no
 yet what - ev - er joys sur - round thee,
Wind sustain

p cresc. con gran forza
 lo sen - to bal -
 no word, no word
 ri - ser - bar - lo au - gual, au - gual pia -
 ev - er, ev - er bliss and woe we'll
 ri - ser - bar - lo au - gual, au - gual pia -
 ev - er, ev - er bliss and woe we'll

ff
 - zar, bal - zar lo sen - to, bal -
 can de - clare, no word can de -
 cer, au - gual pia - cer, au - gual pia -
 share, yes, bliss and woe with thee we'll
 cer, au - gual pia - cer, au - gual pia -
 share, yes, bliss and woe with thee we'll
ff Tutti

A.

zar lo sen - to, bal - zar, bal -
 clare, no word can de - clare, no

cer, au - gual pia - cer, pia -
 share, with thee we'll share, we'll

cer, au - gual pia - cer, pia -
 share, with thee we'll share, we'll

sempre ff

A.

zar, bal - zar, bal - zar, bal -
 word, no word can e'er de - clare.

cer, pia - cer, pia - cer, pia - cer!
 share, we'll share, we'll share, we'll share.

cer, pia - cer, pia - cer, pia - cer!
 share, we'll share, we'll share, we'll share.

Nº 5 "Prendi: l'anel ti dono.,

Recit. and Duet with Chorus.

Alexis.

Io più di tut-ti, o A-mi-na, te-co miral-le-gro. Io pre-pa-rai la
I bid thee welcome, A-mi-na; more than all others I am rejoiced to

Al.
A.
fe-sta, io fe-ci le can-zo-ni, io ra-du-na-i de' vi-ci-ni vil-lag-gi i suo-na-
greet thee; 'twas I that bade our neighbors, I for thy bridal wrote the song they have sung thee; all joy we

Amina.

Al.
A.
to-ri. E grata a' tuoi fa-vo-ri, buon Alessio, son i - o. Fra poco io spero ricambiar-te-li
wish you. For all your zeal and kindness, good Alexis, I thank you, and I will bear it in my friendly re-

A.
tut-ti, al-lor che spo-so tu di Li-sa sa-ra-i, se, co-me è vo-ce, es-sa
membrance, when you and Li-sa shall in bonds of af-fec-tion, on some bright morning near at

Alexis.

Lisa.

A.
Al.
L.
a far-ti fe-li-ce hai cor di-spo-sto. La senti, o Li-sa? No, non sa-rà sì
hand (as it is rumor'd), he both u-nit-ed. Li-sa, you hear that? E'en if I hear, I

Alexis. **Theresa.** **Lisa.**

L. A. T. *tosto. Sei pur crude-le! E perchè ma-i? Li-gnori? Schi-vason' io d'a-mo-re;*
heed not. Why so relentless? What is thy reason? My reason? Who is there to gainsay me

Alexis.

L. A. *mia li-bertà mi pia-ce. Ah! tu non sa - i quan-ta fe-li-ci - tà ri - posta si - a*
if I prefer my freedom? Thoudost not know yet what happiness su-preme there is in lov-ing

Lisa.

L. A. *in un te - ne-ro a - mor. So-ven-te a - mo - re ha so - a - ve prin-ci-pio e fi-ne-a-*
and in be-ing be - lov'd. It has been known that love, so sweet at beginning, had bitter

Theresa. **Amina.**

L. A. *maro. (Ve-di l'i-po-cri-si-a!) Il No-ta-ro?*
ending. (How she is always feigning!) Here al-ready!

Chorus.

Vie-ne il No - ta-ro.
Here comes the No-fry.

(Enter the Notary.)
Andante.
Vln...

p

Amina (to the Notary).

Notary.

A. N. *Ed El-vi-no, non è pre-sen-te an-cor? Di po-chi pas-si io lo pre-*
But El-vi-no, he hath not yet re-turnd? He comes this in-stant; but now I

N. *ce-do; in ca-po al bo-sco io lo mi-rai da lun-gi.*
saw him hasten-ing hith-er; see, here he comes al-read-y. Sopr. & Alto.

Ec-co-lo.
Here he comes.

Ten. & Bass.

ff

Amina.

A. *Ca-ro El-vi-no, al-fin tu giun-gi!*
Oh El-vi-no! where hast thou lin-ger'd?

pp

Recit. Elvino.

F. *Per-do-na, o mia di-let-ta, il breve in-dugio.*
Forgive me, oh my belov'd one, if I have tarried.

f *p* *Andante.*
Vln.

F. *In questo dì so-len-ne ad im-plorarne an-*
Upon this solemn morning I long'd to implore a

p

E. da - i sui nostri no - di d'un an - ge - lo il - fa - vor: prostrato al mar - mo del - l'e -
blessing upon our union: a ho - ly shrine I sought - The cross of mar - ble, where she

a tempo

E. stin - ta, del - l'e - stin - ta mia madre, "Oh! be - ne - di - ci la mia spo - sa!," le
slumbers, my be - lov'd, sainted mother. "Bless my A - mina, oh my moth - er," I

E. dis - si, "El - la pos - sie - de tut - te le tue vir - tu - di; el - la fe - li - ce ren - da il tuo
murmur'd, "gentle and lov - ing, she of thyself re - minds me, Bend down thy pinions from realms of

E. fi - gli o qual tu ren - de - sti il pa - dre, Ah! lo spe - ro, ben mi - o, m'u - di la
e - ther, and let our love be hal - low'd. Ah! I hope, my be - loved, in heav'n she

Recit.

Amina. Moderato. Recit. Elvino.
ma - dre. Oh! fausto au - gu - rio! Sia - te voi
heard me. Oh, blissful omen! Are all the

E. van es - so non fi - la.
Thy heart knows it was granted.

E. van es - so non fi - la.
Thy heart knows it was granted.

Moderato. a tempo Recit.

(The Notary begins to draw up the contract.)

E. tut-ti, o a-mi-ci, al con-trat-to pre - sen-ti.
neighbors assembled our be-trothal to witness?

Andante.

p

N. Notary

El-
El-

Recit.

pp

(preparing the contract).

N. F. Elvino (as he signs)

vin, che re-chi al-la tua spo-sa in do-no? I miei po-
vino, what dow-ry think you to give A-mi-na? My name and

the contract).

N. F. Notary.

de-ri, la mia ca-sa, il mio no-me, o-gni be-he di cu-i son pos-ses-so-re. E A-
fealty, land and homestead, all that mine is, I, and all my possessions, shall be hers only. And

Amina.

A. Il cor sol-tan-to.
On-ly my heart's love.

Elvino. *lento*

N. F. mi-na? Ah! tut-to è il co-re.
thou, child? Ah! best of treasures

p *ff*

Andante sostenuto. *psciolte*

cl.

ring to Amina.)

Fl & Cl.

pp *dolce*

Str. pizz.

Elvino.

Str. pizz. Viole sustain

Pren - di: l'a-nel ti do - - no che un
 Dear - est, ac-cept the to - - ken with

di, che un di re-ca-va al-la - - ra l'al - ma be-a - ta e
 which at the al-tar once was plight - - ed She, who our hearts hath u -

pp

ca - - ra che arri-deal no - - stro, al no-stro a-mor, al no - stro a-
 nit - - ed, and who from heav - en, and who from heav'n looks down on our

f *p* *pp col canto*

a tempo

mor; vl. l. arco
love. legg.

Sa-cro ti si-a, sa - - cro ti sia tal
 This ring I give thee, pledge of a faith un-

a tempo

do-no, co - - me fu sa - cro a le -
 broken, Such as I vow to bear

Wind.

E. *i, sia de'tuoi vo - tie mie i fi - do cu -*
thee; Such as thy fond lips will swear me, While heaven's

f *pp* *sciolte*

E. *sto - de, fi - do cu - sto - de ognor. Spo - si or noi*
bless - ing, its blessing rests on us, from a - bove. Now thou art

stent. a tempo

Chorus. *sotto voce*
 Scrit - ti,
 Their fond vows,
 Scrit - ti,
 Their fond vows,
sotto voce

f *p* *col canto* *p a tempo* *pp*

A. *Amina.*
Spo - si! Oh! te - ne - ra - pa - ro - la!
Thine, love, Oh! ten - der heart, I love thee! (giving her a nosegay.)

E. *sia - mo. Ca - ra!*
mine, love. Fairest,

scrit ti nel ciel già son,
their fond vows, their fond vows in the sky

scrit ti nel ciel già son,
their fond vows, their fond vows in the sky

A. 

Pu - ro inno - cente
Sweet are these purple

E. 

ca - ra, nel sen - ti po - si que - sta gentil - vi - o - la.
vio - lets of thee - re - mind me, Take these, for thee I've gather'd,




già son scrit - ti in ciel, co - me nel
are writ down as on earth, are writ down

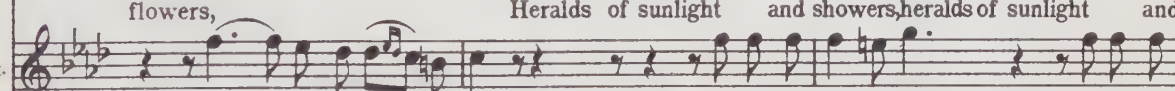


già son scrit - ti in ciel, co - me nel
are writ down as on earth, are writ down

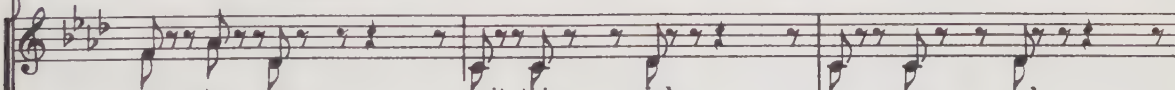


A. 


fio - re!
flowers, Ah! non ne ha duopo il co - re, ah! non ne ha duopo il
Heralds of sunlight and showers, heralds of sunlight and

E. 

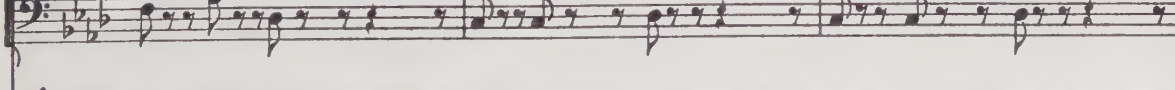
Ei - mi rammen - ti a te, ei mi rammen - ti a te, ei mi ram -
Em - blems, my love, of thee, emblems, my love, of thee, emblems, my



vo - stro cor, scrit - ti in ciel, co - me nel
as on earth, Their fond vows in the sky



vo - stro cor, scrit - ti in ciel, co - me nel
as on earth, Their fond vows in the sky



p *cresc.*

animando

A. co - re, ah! non ne ha duopo il co - re. Ca - ro! dal dì che u -
showers, heralds of sunlight and show - ers, Dear - est, this day - u -

E. men - tia te, mi rammenta te. Ca - ra! dal dì che u -
love, of thee, yes, emblems of thee. Dear - est, this day - u -

vo - stro cor, sì.
are writ down, yes.

vo - stro cor, sì.
are writ down, yes.

Tutti *animando*
ff *pp col canto*
Str. pizz.

A. ni - va i no - stri, i no - stri co - ri un Di - o,
nites us, To thee I have giv'n a faith true - heart - ed,

E. ni - va i no - stri, i no - stri co - ri un Di - o,
nites us, To thee I have giv'n a faith true - heart - ed,

Viole & Bassetts pizz.

A. con te ri - ma - se il mi - o, il tuo con me re - stò, il tuo con
On earth no more be we part - ed, my faith, my life are thine, my faith, my

E. con te ri - ma - se il mi - o, il tuo con me re - stò, il tuo con
On earth no more be we part - ed, my faith, my life are thine, my faith, my

pp *pp*

Ossia
 sì, re - stò con
 er, yes, ev-er-

A.
 me, il tuo con me, — sì, re - stò con me.
 life are thine for ev - er, yes, ev-ermore.

Ossia
 sì, re - stò con
 er, yes, ev-er-

F.
 me, il tuo con me, — sì, re - stò con me.
 life are thine for ev - er, yes, ev-ermore.

p

Allegro.

Theresa with Sopranos.

Chorus.
 Co-me nel vo - stro cor,
 Yonder in heav'n a - bove,
 Scrit-ti nel ciel già so - no,
 Now are your vows re - cord-ed
 co-me nel vo - stro cor,
 Yonder in heav'n a - bove,

Alexis with Basses.

Allegro.

Tutti

ff *sf* *p*

ff *f* *p* *f* *p*
 co-me nel vo - stro cor, co - me nel vo - stro
 Yonder in heav'n a - bove, yon - der in heav'n a -
 scritti nel ciel già so - no, co-me nel vo - stro cor, co - me nel vo - stro
 Now are your vows re - cord-ed Yonder in heav'n a - bove, yon - der in heav'n a -

ff *sf* *pp* *ff* *p*

cor, co - me nel vo - stro cor, co - me nel vo - stro cor, sì.
 bove, yon - der in heav'n a - bove, yon - der in heav'n a - bove, yes.

cor, co - me nel vo - stro cor, co - me nel vo - stro cor, sì.
 bove, yon - der in heav'n a - bove, yon - der in heav'n a - bove, yes.

f *p* *f* *p* *f*

a piacere *Allegretto.*

p stentando poco più moderato *a tempo* *con brio*

cresc. *ff*

Amina.

Ah! vor - rei tro - var pa - ro - la a spie -
 Oh that love a word could teach me, To ex -

rall. e dim. pp *pp*

f smorz.

gar com' io ta - do-ro! ma la vo - ce, o mio te - so-ro, non ri -
 press my soul's de - votion, Couldst thou but guess my e - motion, How my

cresc. *f*

A.
E. *rall.* *a piacere* *Elvino.* *più animato*

spon-deal mio pen - sier, ah no, no. Tutto, ah! tut - to in que - s'ì - stan - te par - la a
heart is all thine own, all thine own. Yes, thy ten - der glance re - veals it, Ev - 'ry

pp col canto *pp Ans. sustain*

F. *più animato*

me del fo - co on - d'ar - di: io lo leg - go ne' tuoi sguar - di, nel tuo
tone makes sweet con - fes - sion, All of love bear fond im - pres - sion, Yes, I

F. *con abbandono* *rall.* *a tempo*

vez - zo lu - sin - ghier! L'al - ma
know thou art - my own. Thus for

rall. col canto *cl.* *a tempo*

F.

mia nel tuo sem - bian - te ve - de ap - pien la tua scol - pi - ta, a lei
ev - er on thee gaz ing, Ah, what rap - ture, dream of heaven, To this

E. *a piacere*

vo - la, è in lei ra - pi - ta - di dol - cez - za e di pia - cer! Tut - to, ah!
treasure here to me giv - en, Grace ce - les - tial be ev - er shown, yes, ah

a tempo

E. tutto in quest'i - stante parla a me del fo-co on d'ar-di: io lo leggo ne' tuoi
yes, thy tender glances, ev'ry tone makes sweet con-fes-sion, all of love bear fond im -

a tempo

*con abbandono**stent.**a tempo con abbandono*

F. sguardi, nel tuo vez - zo lu - singhier, io lo leg - go ne' tuoi sguardi, nel tuo
pression, yes, I know thou art my own, ev'ry tone makes sweet con-fes-sion, yes, I

col canto *pp a tempo secondando il canto*

F. vez - zo lu - singhier, io lo leg - go ne' tuoi sguardi, nel tuo vez - zo lu - sin -
know thou art my own, ev'ry tone makes sweet con-fes-sion, yes, I know thou art my

col canto *rall.*

Amina.

A. Ah! mio
F. Ah! my

ghier!

own.

Theresa w. Sopr.

Chorus. Ah! co - si ne - gli occhi vostri core a co-re o - gnor si
Ah! may naught these fond hearts sev-er, Sorrow drear come nigh them

Alexis w. Bass. Ah! co - si ne - gli occhi vostri core a co-re o - gnor si
Ah! may naught these fond hearts sev-er, Sorrow drear come nigh them

cresc. *cresc.* *cresc.*

Vln.

p cresc.

A. ben! heart! Spie-gar _____ nol sò.
Be - yond _____ all words.

E.

Lisa. Tu _____ m'a - do - ri?
Say _____ thou lov'st me!

cresc. *f*

(Il di - spetto in sen re - presso più non val - go a so - ste - ner, il di -
(While with rage and grief I'm sighing, I must hide e'en sorrow's moan, While with
cresc.

mostri: leg - ga o - gnor qual leg - ge a - des - so l'un nel - l'altro un sol pen - sier, leg - ga o -
nev - er, Each on each in trust re - lying, Have no care but love a - lone, Each on

mostri: leg - ga o - gnor qual leg - ge a - des - so l'un nel - l'altro un sol pen - sier, leg - ga o -
nev - er, Each on each in trust re - lying, Have no care but love a - lone, Each on

cresc. *f* *ff*

Più lento.

A. Dunque m'a -
Say thou dost

E.

L. spet - to in sen re - pres - so più non val - go a so - ste - ner.)
rage and grief I'm sighing, I must hide e'en sorrow's moan.)

gnor qual leg - ge a - des - so l'un nel - l'altro un sol pen - sier.
each in trust re - ly - ing, Have no care but love a - lone.

gnor qual leg - ge a - des - so l'un nel - l'altro un sol pen - sier.
each in trust re - ly - ing, Have no care but love a - lone.

Più lento. *Str.* *pp*

rall. a piacere

A. Ah! la mia vo - ce... ah! non ri - spon-de al mio pen -
 Words cannot tell it, Here it is - pent with-in my

F. do - ri? Mio ca-ro be - ne!..
 love mel! Oh my be - lov'd one!

rall. col canto

Tempo I.

A. sier. Ah! vor - rei tro - var pa - ro - la 'a spie - gar co - m'io ta -
 heart, Oh that love a word could teach me To ex - press my soul's de -

pp

A. do-ro! Ma la vo-ce o miote - so-ro, non ri - spon-de al mio pen -
 votion, Couldst thou but guess my e - motion, How my heart is all thine

f smorz. rall. col canto

*a piacere**Elvino.**Più animato.*

A. sier, ah no, no. Tut-to, ah! tut-to in que-st'i - stan - te par - la a me del fo - co on -
 own, all thine own. Yes, thy ten - der glance re - veals it, Ev - 'ry tone makes sweet con -

pp

con abbandono

F. d'ar - di: io lo leg - go ne' tuoi sguar - di, nel tuo vez - zo lu - sin -
 fes - sion, All of love bear fond im - pres - sion, Yes, I know thou art my

col canto

*a tempo*ghier!
own!L'al-ma mia nel tuo sembian-te ve-de ap-
Thus for ev-er on thee gazing, Oh what*a tempo*pien la sua scol-pi-ta,
rap-ture, dream of heaven,a lei vo-la, è in lei ra-pi-ta-di dol-
To this treasure here to me giv-en Grace ce-*a piacere a tempo*cez-za e di pia-cer... Tut-to, ah! tut-to in que-sti stan-te par-la a
les-tial be ev-er shown. Yes, ah yes, thy ten-der glances, Ev-'ry*a tempo*me del fo-co on-dar-di: io lo leg-go ne' tuoi sguardi, nel tuo
tone makes sweet con-fes-sion, All of love bear fond im-pression, Yes, I*col canto**stent.**con abbandono**pp**a tempo*vez-zo lu-sin-ghier,
know thou art my own;io lo leg-go ne' tuoi sguardi, nel tuo vez-zo lu-sin-
ev'ry tone makes sweet con-fession, yes, I know thou art my*col canto*

E. A. ghier! own. Ah Ah mio ben! my heart! Lisa.

L. (Il di- (While with

Theresa with 1st Sopranos. *cresc.*

Ah! co-sì ne-gli oc-chi vostri core a co-re o-gnor si mo-stri: leg-ga o
Ah, may naught these fond hearts sever, Sorrow drear come nigh them nev-er, Each on *cresc.*

Chorus. Ah! co-sì ne-gli oc-chi vostri core a co-re o-gnor si mo-stri: leg-ga o
Ah, may naught these fond hearts sever, Sorrow drear come nigh them nev-er, Each on *cresc.*

Alexis with Bases. *cresc.*

p cresc. *f*

A. più stretto *f* Spie-gar nol sò, ah! nol
Be-yond all words, ah! I

L. spetto in sen re-presso, più non valgo a so-ste-ner, ah! non
rage and grief I'm sighing, I must hide e'en sorrow's moan, I must

E. Tu m'a-do-ri? Nel tuo
Say thou lov'st me! Yes, thou

gnor qual leg-ge a-desso l'un nel l'altro un sol pen-sier, leg-ga un
each in trust re-lying, Have no care but love a-lone, Each on

gnor qual leg-ge a-desso l'un nel l'altro un sol pen-sier, leg-ga un
each in trust re-lying, Have no care but love a-lone, Each on

f più stretto *ff* più stretto

A. *sò spie - gar, spie -*
am. thine own, thine

L. *val - go, oh Di - o! a so - ste -*
hide my sor - row, yes, I must

F. *vez - zo io lo leg - go, nel tuo vez - zo lu - sin -*
art my own, yes, thy heart is all my own, is all my

sol pen - sie - ro, leg - ga
each re - ly - ing, Have no

sol pen - sie - ro, leg - ga
each re - ly - ing, Have no

A. *gar. own.*

L. *ner, a so - ste - ner, a so - ste - ner,*
hide e'en sor - row's moan, yes, I must hide

F. *ghier, ah! nel tuo vez - zo lu - sin - ghier,*
own, ah, yes, thy heart is all my own,

sol, un sol pen - sier, un sol pen - sier,
thought but love a - lone, no, have no thought

sol, un sol pen - sier, un sol pen - sier,
thought but love a - lone, no, have no thought

L. *a* e'en so - ste - ner!)
 E. sor - rows moan!)
 nel tuo vez - zo lu - singhier!
 yes, thy heart is all my own!
 un but sol love pen - sier!
 but lone!
 un but sol love pen - sier!
 but lone!

ff

Nº 6. "Vi ravviso, o luoghi ameni.,

Recit. and Cavatina.

Elvino (to Amina).

Do-ma-ni, ap-pe-na ag-gior-ni, ci re-che-re-mo al tempio, e il no-stro i-
 To-morrow, soon af-ter dawning, meet me be-fore the al-tar; in bonds e-

(The sound of whips and trampling of horses are heard)

E. me-ne sa-rà com-più - to da più san-to ri-to.
 ternal our plighted hearts shall there be fast u - nited. *Allegretto.*
p Str. *p*

F. A. *Amina.*

Qual ru - mo - re! Un fo - re - stie - re!
What com - 'mo - tion! Some no - ble stranger!

Chorus.

Ca - val - li!
A horseman!

Allegretto. (all run to the back to see who is arriving)

p *pp* *cresc.* *dim.*

(Enter Count Rodolpho, in travelling costume; the stage gradually darkens during the following.)

p *pp*

mancando

Recit. Count (at back of stage).

C. *Tempo I.*

Co-me no-lo-soe lun-go il cammin mi sembrò!
'Twas a fa-tiguing journey, I am glad it is o'er!

p *pp*

(coming forward) Recit.

C. L. *Lisa.*

Distan - tean - co - ra dal castel s'iam no-i? Tre mi - glia,
How far be - yond this is it to the castle? Three miles, Sir, it

L. *giun-ti non vi sa-re-ste che a not-te o-scu-ra, tan-to al-pe-stre è la*
may be, or e-ven longer; And in the dark-ness on the steep mountain-

L. *vi-a. Fi-no a do-ma-ni qui po-sar vi con-si-glio. E lo de-si-o.*
pathway 'tis not safe trav'ling; rest you here till to-morrow, I will, and gladly.

Count.

Lisa. *Av-vi-al-ber-go-al vil-lag-gio? Ec-co-vi-l mi-o. Quel-lo?*
There's an inn in the vil-lage? Mine, at your ser-vice. Tutti This one?

Count (looking at the inn).

Lisa. *Ah! lo co-no-sco. Voi, si-gnor?*
I re-collect it. You, good sir?

Andante.

Chorus. *Quello! That one!*
Quello! That one!

sotto voce
(Costui chi fi-a?)
(Who is this stranger?)
sotto voce
(Costui chi fi-a?)
(Who is this stranger?)
sotto voce

Count. *Il mu-Yes, that*

Andante.

pp *col canto*

L. *li-no... il fon-te... il bo-sco... e vi-cin la fat-to-ri-a!..*
mill-stream, yon fountain, those meadows, ev-'ry homestead so fa-mi-liar!

pp

lie - - ti i dì pas-sa - i del - la pri-ma gio-ven-tù.
chant - ment long-lost and banish'd, Where the joyous moments flew.

fu? vi fu, co - stui vi fu? Ah, quando mai costui vi
rue, some grief he seems to rue, ah yes, some grief he seems to

fu? vi fu, co - stui vi fu? Ah, quando mai costui vi
rue, some grief he seems to rue, ah yes, some grief he seems to

pp *f*

a tempo

Ca-ri luo-ghi, io vi tro-vai, ca - ri luoghi io vi tro-vai, ma quei dì non tro-vo
Oh how peaceful have ye a - bided, how peaceful ye've a-bided, While those days naught can re-

fu? rue. Quan - do mai vi
rue. He's no stran - ger,

fu? rue. Quan - do mai vi
rue. He's no stran - ger,

Wind

a tempo

più, ca - ri luoghi io vi tro-vai, ma quei dì non tro-vo più, non tro-vo
new, ah, in peace ye have a-bided, While those days naught can re - new, naught can re -

fu as co - stui? vi fu co - stui?
'twould seem, some grief he seems,

fu as co - stui? vi fu co - stui?
'twould seem, some grief he seems,

più, non tro - vo, non tro-vo più!)
 new, those days naught can e'er renew!)
 quan - do mai?)
 seems to rue.)
 quan - do mai?)
 seems to rue.)

pp

Allegro.

Ma fra vo - i, se non m'in-gan - ho,
 Some re-joic - ing, if I mis-take not,

Vins & Ottav.

p *p* *cresc.*

og-gi ha luo - go al-cu - na fe-sta?
 you are keep - ing. Is it a bridal?

Fauste nozze qui si fanno.
 Yes, a bri-dal is pre-paring.
 Fauste nozze qui si fanno.
 Yes, a bri-dal is pre-paring.

rinf. *ff* *Str.*

(pointing to Lisa.)

C. *E la spo-sa? è quel-la? E gen-til, Oh how fair—*
And the fair one, is this she? (pointing to Amina.)
E que-sta! No, this maid!

ff *col canto* *p*

C. *leggia-dra mol-to... Ch'io ti mi-ri! Oh! il va-go vol-to!..*
so sweet and guileless, Thus a maiden once, oh sad remembrance!

Allegro moderato.

Fl. Ob. Cl.
p *3* *3* *3* *3*
Strs.

C. *Tu non sa - i con quei be-gli oc - chi co-me dol-ce il cor mi*
Gentle maid - en, those eyes remind me Of a tie that e'er must
stent. *Vln.* *Fl. & Cl.*

C. *toc - chi, qual ri-chia - mi ai pensier mie - i a - do-ra - bi-le a-do-ra-bi-le bel*
bind — me, Un - forgot - ten she stands be-fore me, In her beau-ty, in her beauty, in her

3 *Vln.*

C. *tà.* *truth.* E - ra des - sa, ah qual tu se - i, sul mat-
Her sweet im - age thoudost re - store me, Fond re -

Hns. *Vln. & Wind*

C. ti - no, sul mat-ti - no del-l'e - tà, e - ra des-sa, qual tu se - i, sul mat-ti - no del-l'e -
membrance, fond remembrance of my youth, Thou her im-agedost restore me, fond remembrance of my

C. *tà,* e - ra des - sa, qual tu se - i, sul mat-ti - no del-l'e - tà, del-l'e -
youth, thou her im-agedost restore me, fond remembrance, fond re - mem - brance of my

incalz.

Tutti incalz. e rinfz. *ff*

L. Più vivo. Lisa (aside). Elvino.

E. (El - la so - la è va - gheg-gia - ta!) (Da quei det - ti è lu - sin -
(Fair a - lone he too must style her!) (Oh, this stran-ger will be -

C. *tà.* *youth.* E - ra *Thou her*

Chorus. *p* (Son cor - te - si, son ga - lan - ti gli a - bi - tan - ti di cit -
(Rus - tic swain have not such manners, 'Tis some no - ble lord, for -

p (Son cor - te - si, son ga - lan - ti gli a - bi - tan - ti di cit -
(Rus - tic swain have not such manners, 'Tis some no - ble lord, for -

Più vivo. *p*

Lisa (aside).

Elvino (aside).

ga - ta!) (El - la so - la è va - gheg-gia - ta!) (Da quei det - ti, da quei
guile her!) (Fair a - lone he too must style her!) (Oh, this stran - ger will be -

des - sa sul matti - no del - le -
im - age dost restore me, gen - tle

cresc.
tà, sì, son cor - te - si, son ga - lan - ti gli a - bi - tan - ti di cit -
sooth, No, rus - tic swains have not such manners, 'Tis some no - ble lord, for -

cresc.
tà, sì, son cor - te - si, son ga - lan - ti gli a - bi - tan - ti di cit -
sooth, No, rus - tic swains have not such manners, 'Tis some no - ble lord, for -

cresc.

Lisa (aside).

Elvino (aside).

det - ti!) (El - la so - la è va - gheg-gia - ta!) (Da quei det - ti è lu - sin -
guile her!) (Fair a - lone he too must style her!) (Oh, this stran - ger will be -

tà, Ah! che io ti mi - ri!
maid, Ah! oh what re - semblance,

tà, sì, son cor - te - si, son ga - lan - ti gli a - bi - tan - ti di cit -
sooth, no, rus - tic swains have not such manners, 'tis some no - ble lord, for -

tà, sì, son cor - te - si, son ga - lan - ti gli a - bi - tan - ti di cit -
sooth, no, rus - tic swains have not such manners, 'tis some no - ble lord, for -

ff

E. *ga - ta!*
guile her!)

C. *Tempo I.*
Ah! ——— qual vol - to! Tu non sa - i, con quei begli oc - chi co - me
what ——— resemblance! Gentle maid - en, those eyes remind me Of a

tà.)
sooth.)

tà.)
sooth.)

tà.)
sooth.)

Tempo I.
p

C. *dol - ce il cor mi toc - chi, qual ri - chia - mi ai pen - sier*
tie that e'er must bind me, Un - for - got - ten she stands be -

C. *mie - i a - do - ra - bi - le, a - do - ra - bi - le bel - tà. E - ra*
fore me, In her beau - ty, in her beau - ty, in her truth. Her sweet

C. *des - sa, ah qual tu se - i, sul mat - ti - no, sul mat - ti - no del - l'e -*
im - age thou dost re - store me, Fond re - membrance, fond remembrance of my

C. *tà, e - ra des-sa, qual tu se - i, sul mat-ti - no del - l'e - tà, e - ra des-sa, qual tu youth, Thou her im-age dost re-store me, fond remembrance of my youth, Thou her image dost re-*

C. *incalz.*
se - i, sul mat-ti - no del - l'e - tà, del - l'e - store me, fond re-membrance, fond re - mem - brance of my

incalz. e rfz. **ff**

Più mosso.
 Lisa (aside).
 L. (El-la so - la è va-gheg-gia-ta, so - la el-la, (Fair a-lone why must he style her, ah, why fair a-
 Theresa.
 T. (Son cor-te - si, son ga-lan-ti, son quei di cit- (Rus-tic swains have not such man-ners, He must be some
 Elvino (aside).
 E. (Da quei det - ti e lu-singa - ta! (Ah this stran - ger, he will beguile her!

C. *tà, e - ra des-sa, qual tu youth, thou her im-age dost re-*

Chorus.
 (Son cor-te - si, son ga-lan-ti, son quei di cit- (Rus-tic swains have not such man-ners, He must be some
 (Son cor-te - si, son ga-lan-ti gli a-bi-tan-ti di cit- (Rus-tic swains have not such man-ners, He must be some no-ble

Più mosso.
ff sempre Tutti

L. sol, lone, el fair la -

T. ta, lord, di yes cit -

E. è lu - sin - ga -
he will be - guile

C. se - i, sul mat - ti - no del - le - tà, del - le -
store me, fond re - membrance, fond re - mem - brance of my

L. ta, lord, di yes, cit -

T. ta, si, gli a - bi - tan - ti di cit ta, di cit
lord, yes, he must be some no - ble lord, yes, some

L. sol, el - la so - la è va - gheg - gia - ta, so - la el - la,
lone, fair a - lone why must he style her, ah, why fair a -

T. ta, son cor - te - si, son ga - lan - ti, son quei di cit
lord, Rustic swains have not such man - ners, he must be some

E. ta! Da quei det - ti è lu - sin - ga - tal
her! Ah, this stran - ger, he will beguile her!

C. ta, youth, e - ra des - sa, qual tu
Thou her im - age dost re -

L. ta, son cor - te - si, son ga - lan - ti, son quei di cit
lord, Rustic swains have not such man - ners, He must be some

T. ta, son cor - te - si, son ga - lan - ti, gli a - bi - tan - ti di cit
lord; Rus - tic swains have not such man - ners, He must be some no - ble

L. sol, lone, el - la
 why, ah
 T. tà, di cit -
 lord, yes, some
 E. e lu - sin - ga
 he will be - guile
 C. se - i, sul mat - ti - no del - l'e - tà, del - l'e -
 store me, fond re - membrance, fond re - mem - brance of my
 tà, di cit -
 lord, yes, some
 tà, sì, gli a - bi - tan - ti di cit - tà, di cit -
 lord, yes, he must be some no - ble lord, yes, some
 L. sol, ah, el fair - la sol, ah, el fair - la
 why, why a - lone, why a -
 T. ta, sì, gli a - bi - tan - ti di cit -
 lord, yes, he must be some no - ble
 E. ta, ah, da quei det - ti è lu - sin -
 her, Ah, yes, I fear this stran - ger
 C. tà, sì, del fond - l'e - tà, sì, del fond - l'e -
 youth, yes, fond re - mem - brance, fond re -
 tà, sì, gli a - bi - tan - ti di cit -
 lord, yes, he must be some no - ble
 tà, sì, gli a - bi - tan - ti di cit -
 lord, yes, he must be some no - ble

L. sol, ah, el - la sol!)
lone, why fair a - lone!

T. tà, lo son, lo son.)
lord, some no - ble lord)

F. ga - ta, ah si, ah si!)
will be - guile her!)

C. tà, del - l'e - tà!
mem - brance of my youth.

tà, lo son, lo son.)
lord, some no - ble lord.)

tà, lo son, lo son.)
lord, some no - ble lord.)

Nº 7. "A fosco cielo.,
Recit. and Chorus.

Count.

Elvino.

F. Con-tez-za del pa - e-se a - ve - te voi, si - gnor? Vi fui da gio-vi-
C. Good sir! you seem fa - miliar with this, our mountain home. 'Twas here I pass'd my

Str.

Theresa.

C. net - to col signor del ca - stel-lo. Oh! il buon si - gno - re! È morto or son quat-
T. child-hood with the lord of the castle. Oh, 'tis near-ly four years our noble lord de -

Count.

Theresa.

T. C. tr'anni! E ne ho do - lo - re! E-gli mi a-mò qual figlio. Ed un figlio egli a-
part-ed. I grieve to hear it, he was to me a father. Once a fair son he

pp *lento* *p*

T. ve - a; madal ca-stel-lo sparve il gio-vane un dì, ne più no - vella n'ebbe l'afflit-to
cherish'd, who from the castle dis - appear'd, none knew how; the sorrowing father ne'er of his child had

Count.

Lisa.

T. C. L. padre. A' suoi congiun-ti nuova jo ne reco.e cer - ta. Ei vi - ve. E
tidings. News of the lost one I bear un-to the Coun-tes; he lives yet. And

Count.

L. C. quando al-la ter - ra na-ti - a fa - rà ri - tor-no? Lo ve -
will he return to his mother, good sir, oh tell us? Soon you

Chorus. SOPR. & ALTO. Cia-seun lo bra-ma.
All hearts de-sire it.
TEN. & BASS. Cia-seun lo bra-ma.
All hearts de-sire it.

p *f*

(The stage is growing darker; the sound of the shepherd's pipe is heard on the hills, recalling the herds to their folds.)

C. drete un gior-no. Andante mosso.
all shall know it. *Horns.*

pp

Recit.

Allegro.

67

Theresa.

Ma... il sol tra-mon-ta:
See, the sun's de-clin-ing.

Recit.

pp

Str. 3

3

3

3

3

3

3

3

è d'uo-po pre-pa-rarsi a par-tir.
'Tis time now we should all say good-night.

Par-tir?
So soon?

par-tir?
so soon?

Par-tir?
So soon?

par-tir?
so soon?

a tempo

ff

Tutti

(Theresa beckons all to draw round her)

Andante mosso.

Theresa (mysteriously).

Sa -
Good

Str. pizz.

p

p Viol. Bass & Harsoon sustain

pp staccato

pe - te che Io - ra s'av - vi - ci - na,
neigh - bors, ye know the hour's ap - proach - ing,

Wind sustain

in cui si mo - stra il tre-men - do fan-tas-ma.
When that dread phan - tom always roams through the village.

C. *sotto voce*
E ve-ro, è ve - ro!
Yes, yes, we know it,
sotto voce
E ve-ro, è ve - ro!
Yes, yes, we know it,
sotto voce
E ve-ro, è ve - ro!
Yes, yes, we know it!

Qual fan-tasma?
Pray what phantom?

Amina
E un mi-
tis a
Elvino
E un mi-
tis a

Fl. *VI. arco* *F. l.* *Vln.*

Chorus.

C. *Theresa, and Lisa with Chorus.*
ste-ro, un og-get-to d'or ror!
mys-te-ry, a ter-ror to all.
and Alexis with Chorus.
ste-ro, un og-get-to d'or ror!
mys-te-ry, a ter-ror to all.

Fol - li - e!
What fol - ly!

Theresa
with Sopranos.
pp sotto voce
Che di - te?
Beware, sir,
pp sotto voce
Che di - te?
Beware, sir,
pp sotto voce

cresc. *ff* *Tutti* *Ob. & Cl.* *pp* *Cor. & Bssn.* *pp*

(All draw round the Count.)

C. *pp* *Nar-ra-te.*
What is it? *f*

Se sa - pe - ste, si-gnor.. U - di - te.
or some ill may be-fall. Oh lis - ten,

Se sa - pe - ste, si-gnor... U - di - te.
or some ill may be-fall. Oh lis - ten,

pp *ff* *Tutti* *Str.* *pp* *mp*

pp sotto voce

Str. pizz.

bru - na,	al fio - co	rag - gio	d'in - cei - ta	lu - na,	col cu - po
dark'ning,	To rush-ing	pin - ions	we oft are heark'ning,	And thro' the	

f pp smorz.

par, sì. In bianco av- vol - ta len-zuol ca- den - te, col crin di-
form, yes. Her snow - y gar-ment behind her trail - ing, Her sto - ny

par, sì. In bianco av- vol - ta len-zuol ca- den - te, col crin di-
form, yes. Her snow - y gar-ment behind her trail - ing, Her sto - ny

sciol - to, con occhio ar- den - te, qual den - sa neb - bia dal ven - to
fea- tures sometimes un- veil - ing, Her solemn glanc- es our dread en -

sciol - to, con occhio ar- den - te, qual den - sa neb - bia dal ven - to
fea- tures sometimes un- veil - ing, Her solemn glanc- es our dread en -

Count.

f *smorz.* Ve la di -
What you're de -

mos - sa, a - - vanza, in - grossa, immen - sa par, immen - sa par.
tranc - es, Woe's - him who falls beneath her charm, beneath her charm.

mos - sa, a - - vanza, in - grossa, immen - sa par, immen - sa par.
tranc - es, Woe's - him who falls beneath her charm, beneath her charm.

f *pp smorz.*

pin - ge, ve la fi - gu - ra la vo - sira cie - ca cre - du - li -
scrib - ing is but de - lu - sion, A heat - ed fan - cy your tale doth

Amina.

A. Ah, non è fo - la, non è pa - u - ra: ciascun la vi - de, è ve - ri -
 Ah no, be - lieve me, 'tis no il - lusion, For all have seen her, It is too

L. Ah, non è fo - la, non è pa - u - ra: ciascun la vi - de, è ve - ri -
 Ah no, be - lieve me, 'tis no il - lusion, For all have seen her, It is too

C. Elvino.
 E ve - ri -
 F. It is too

Cl.
 pp

A. tà!
 true.

L. tà!
 true.

F. tà!
 true.

Chorus.
 Do - vunque i nol - tra a pas - so
 When - e'er the phan - tom abroad doth

Do - vunque i nol - tra a pas - so
 When - e'er the phan - tom abroad doth

pizz.

Sfr. arco

len - to, si - len - zio re - gna che fa spa - ven - to; non spi - ra
 wan - der, The wa - ters flow not, the fountain yon - der Is with - out

len - to, si - len - zio re - gna che fa spa - ven - to; non spi - ra
 wan - der, The wa - ters flow not, the fountain yon - der Is with - out

Sfr. arco

f *smorz.*

fia - to, non mo - ve ste - lo; qua - si per ge - lo il rio si sta, il rio si
mo - tion, the leaves' commotion Stays, — and the breez - es, and the breezes mur - mur

f *smorz.*

fia - to, non mo - ve ste - lo; qua - si per ge - lo il rio si sta, il rio si
mo - tion, the leaves' commotion Stays, — and the breez - es, and the breezes mur - mur

f *smorz.*

f *smorz.*

I ca - ni - stes - si ac - co - vac - cia - ti, ab - bassan
Our faith - ful watch - dogs will stay their bay - ing When she ap -

sta. low. I ca - ni - stes - si ac - co - vac - cia - ti, ab - bassan
Our faith - ful watch - dogs - - - - - dogs

cresc.

sta. low. I ca - ni - stes - si ac - co - vac - cia - ti, ab - bassan
Our faith - ful watch - dogs *cresc.* will stay their bay - ing When she ap -

I ca - ni - stes - si ac - co - vac - cia - ti,
Our faithful watch - dogs will stay their bay - ing

cresc.

cresc.

gli oc - chi, non han la - tra - ti.
proach - es, no sound be - tray - ing;

co - stay vac - cia - ti. Sol trat - to
their bay - ing; The ow - lets

pp

gli oc - chi, non han la - tra - ti. Sol trat - to
proach - es, no sound be - tray - ing; The ow - lets

pp

ab - bassan gli oc - chi, non han la - tra - ti. Sol trat - to
When she ap - proaches, no sound be - tray - ing; The ow - lets

smorz. *pp*

trat-to, da val-le fon-da la strige im-monda ur-lan-do va, ur-lan-do
screaming, the glowworm gleaming, Are all that dare, are all that dare her path to

trat-to, da val-le fon-da la strige im-monda ur-lan-do va, ur-lan-do
screaming, the glowworm gleaming, Are all that dare, are all that dare her path to

trat-to, da val-le fon-da la strige im-monda ur-lan-do va, ur-lan-do
screaming, the glowworm gleaming, Are all that dare, are all that dare her path to

Amina.

A. E ve-ri-tà! Il ciel vi guar-di! sa-ria so-
It is too true! May heaven guard thee, and happy-

Lisa and Theresa.

L. E ve-ri-tà! Il ciel
T. It is too true! May heav'n

Elvino.

E. E ve-ri-tà! Il ciel vi guar-di! sa-ria so-
It is too true! May heaven guard thee, and happy

Count.

C. Credu-li-tà! Vor-rei ve-der-la o tosto o tar-di,
It can't be true! Come ghost or fai-ry, whate'er their num-ber

I ca-ni-j-stes - si ac-co-vac-cia - ti, ab-bassan
Our faith-ful watch-dogs will stay their bay-ing When she ap-

va. I ca-ni-j-stes - si ac -
show. Our faith-ful watch - dogs

va. I ca-ni-j-stes - si ac-co-vac-cia - ti, ab-bassan
show. Our faith-ful watch-dogs will stay their bay-ing When she ap-

va. I ca-ni-j-stes - si ac-co-vac-cia - ti,
show. Our faithful watch-dogs will stay their bay-ing

cresc.

pp

A. ver - chia te - me - ri - ta, sa - ri - a, dal ri - cer -
slum - ber on thee be - stow, may heav - en, may heaven

L. *pp*

T. *vi* watch guar - di, dal ri - cer -
o'er - thee, may heaven

F. *pp*

C. ver - chia te - me - ri - ta, sa - ri - a, dal ri - cer -
slum - ber on thee be - stow, may heav - en, may heaven

vor - rei ve - der - la, scoprir che fa, che
I to un - mask them will not be slow, not be

gli oc - chi, non han la - tra - ti. Sol trat - to
proaches, no sound be - tray - ing. The owl's

co stay vac - cia - ti. Sol trat - to
stay their bay - ing. The owl's

gli oc - chi, non han la - tra - ti. Sol trat - to
proaches, no sound be - tray - ing. The owl's

ab - bassagli oc - chi, non han la - tra - ti. Sol trat - to
When she approach - es, no sound betray - ing. The owl's

ff *pp*

A. car - la il ciel vi guar - di, sa - ria so - ver - chia te - me - ri -
guard thee, may heav - en guard thee and hap - py slum - ber on thee be -

L. *pp*

T. car - la il ciel vi guar - di, sa - ria so - ver - chia te - me - ri -
guard thee, may heav - en guard thee and hap - py slum - ber on thee be -

F. *pp*

C. car - la il ciel vi guar - di, sa - ria so - ver - chia te - me - ri -
guard thee, may heav - en guard thee and hap - py slum - ber on thee be -

fa, sì. O to - sto o tar - di vor - rei ve - der - la, sco - prir - che
slow, no, Come ghost or fai - ry, I to un - mask them will not be

trat - to, da val - le fon - da la strige immonda urlan - do va, ur - lan - do
screaming, the glow - worms gleaming, Are all that dare, are all that dare her path to

trat - to, da val - le fon - da la strige immonda urlan - do va, ur - lan - do
screaming, the glow - worms gleaming, Are all that dare, are all that dare her path to

ff *pp*

A. *fa. stow.* Vi guar - di sir, il ciel, vi guar -
 L. *stow.* Good night, may heav'n watch o'er
 T. *stow.* Good night, may heav'n watch o'er
 E. *stow.* Good night, may heav'n watch o'er
 C. *stow.* Good night, may heav'n watch o'er

fa, slow. sco - prir che fa, vor - re -
 Good night, friends, may heav'n watch o'er

va. show. Vi guar - di sir, il ciel, vi guar -
 Good night, may heav'n watch o'er

va. show. Vi guar - di sir, il ciel, vi guar -
 Good night, may heav'n watch o'er

ff Tutti

a piacere

A. di, vi guardi il ciel!
 thee, and o'er us all!

L. di, vi guardi il ciel!
 thee, and o'er us all!

T. di, vi guardi il ciel!
 thee, and o'er us all!

E. di, vi guardi il ciel!
 thee, and o'er us all!

C. i ye, sco - prir che fa.
 watch o'er us all!

di, vi guardi il ciel!
 thee, and o'er us all!

di, vi guardi il ciel!
 thee, and o'er us all!

pp *morendo*

Nº 8. "Son geloso del zefiro errante.,,

Recit. and Duet.

C. *Count.* Ba-sta co-sì. Cia-scu-no si attenga al suo pa-
This will suffice, let all un-derstand it as they

Vins.
Vioin & Bass *p* *p* *Recit.*

C. rer. Ver-rà sta-gio-ne che di sif-fa-te lar-ve fia pur-ga-to il vil-
please; But you will short-ly, or I am much mis-ta-ken, see no more of the

Theresa.
C. lag-gio. Il ciel lo vo-glia! Questo, o si-gno-re, è u-ni-ver-sal de-
T. phan-tom. May heav-en grant it! Good Sir, our vil-lage then would not have a

Count.
T. si-o. Ma del vi-ag-gio mi-o ri-posar-mi vor-
C. ri-val. Allegretto. Now, I confess, I'm weary, and to rest will be-

Recit.

C. re-i, se mel con-ce-de la mia bel-la al-ber-ga-
take me; Grant me per-mis-sion, friends, and thou, my smil-ing

A. L. T. *f* *pp*

Elvino. *f* *pp*

Chorus. *f* *pp*

Alexis with Basses. *f* *pp*

tri - ce. hos - tess. *f* *pp*

Buon ri-po-so, o si - gnor, not - te fe - li - ce.
Hap-py slum-ber be thine, good rest we wish thee.

ff *sostenuto* *pp*

Count (to Amina).

C. *pp*

Ad-di-o, gen-til fan-ciul-la; fi-no a do-mani ad-di-o... T'ami il tuo
Fair maiden, your handere part-ing; fare-well un-til to - mor-row, And may thy

Recit. *pp*

Elvino (scornfully).

C. *pp*

E. *pp*

spo-so come amar-ti io sa-pre-i. Nes-sun mi vin-ce in pro-fes-sar-le a-
chos-en love as I could have lov'd thee. No love can e-qual that which my heart has

Count.

E. *pp*

C. *pp*

mo-re. Fe-li-ce te, se ne pos-se-di il co-re!
sworn her. Thrice hap-py both, if true af-fec-tion u-nites you.

78 (He enters the inn with Lisa. Theresa re-enters the mill. The Villagers disperse. The stage has now grown dark.)

Moderato.

p *pp* *cresc.*

Recit.

Amina. Elvino (at a distance, ironically).

A. E. El-vi-no!... E me tu la-sei senza un te-ne-ro ad-di-o? Dal-lo stra-
 El-vi-no! and would you leave me without one word at part-ing? From yonder

ppp

Amina.

A. E. nie-ro ben te-ne-ro l'a-ve-sti. È ver: commosso in lasciarmi is embro. Da quel sem-
 stranger me-thought you'd ne'er have parted. Why so? I seem'd in his heart to awake some recol-

p *p*

Elvino. Amina. (with

A. E. biente ot-timo cor tra-spa-re... E cor d'a-man-te. Par-li tu il vero, o scherzi? Qual
 lection; gentle and kind I thought him. With heart to love thee. Art thou in earnest, or jesting? What

pp

a trembling voice) Elvino.

A. E. sor-ge dubbio in te? T'in-fingi in-va-no. Ei ti stringea la ma-no, ei ti facea ca-
 doubt is in thy heart? 'Tis vain dissembling; What of thy hand's soft pressure? what of his ardent

f *pp*

Amina. Elvino.

E. A. rez-ze. Eb-ben? Di-sca - re non te-ran es - se, e ad o - gni sua pa -
glances? Well, what? It seem'd, too, not to dis-please thee; and while his ten - der

Amina (pained).

E. A. ro-la s'incon-tra - vano i tuo-i negli occhi suo-i. In-gra-to! e dir mel
sto-ry he address'd to you on-ly, how well you heeded! Ungrateful! I thought you

ppp

Lento.

E. A. puo-i? Occhi non ho, nè co-re fuor che per te. Non ti giu-rai mia
lov'd me! I have no thought, no glances for aught but thee! Have I not vow'd to

Cello pp

Elvino. Amina.

E. A. fe-de? Non ho l'a-nel-lo tu-o? Sì... Non t'a - do - ro? Il mio
love thee? is not this ring the token? Yes - That I love thee, is thy

pp

Elvino.

Amina.

Elvino.

E. A. ben non sei tu? Sì, ma... Pro-se-gui. Sa - re-sti tu ge-lo-so? Ah!
heart not assur'd? Yes, but - But what then? Lento. Thou sure-ly art not jealous? Ah,

pp

Amina.

Elvino.

Amina.

Elvino.

E. A. sì, lo so-no. Di chi? Di tut-ti. In - giusto cor! Per-do - no!
yes, I own it. Of whom? Of all. This is un-kind. Oh par-don!

ff

Duet.
Andante assai sostenuto.

Elvino.

F. *pp dolce* *Fl.* *pp* *abbandonandosi* *a tempo*

Son ge-lo - so del ze - fi-ro er-
I am jeal-ous of each wandering

F. *col canto*

ran - te che ti scherza, che ti scherza col cri-ne, col ve - lo; fin del
ze - phyr, That is waving, that is wav-ing a-mid thy soft tress - es, Of the

F. *col canto*

sol che ti mi - ra dal cie-lo, fin del - ri - vo - che spec-chio ti
sun that thy beau - ty - ca - res - es, Or the - brook that doth mir - ror thy

F. *Amina.*

fa. Son, mio be - ne, del ze - fi-ro a - man - te, perchè ad
form. And my heart loves that wan - dering ze - phyr, Ma-ny a

A. *a piacere* *a tempo*

es-so il tuo no - me con-fi - do; amo il sol per-chè te-co il di-
message has it borne - thee, oh dear - est, And the kiss of the sun, that thou

A. *a piacere* *a tempo* *col canto* *p a tempo*

vi-do, a - mo il ri - o, perchè l'on-da - ti dà, a-mo il
fearest, Al - ways he - ralds of thy pre-sence the charm. Yes, the

A. sol, per-chè te - co il di - vi - - do, a-mo il rio, per - che l'on - da ti
kiss of the sun that thou fear - est, Always he - ralds of thy pre - sence the

A. dà. charm. *Elvino.* Ah! per do - na al - l'a - mo - re, il so - spet - to!
Ah, for - give me, all my doubt - ing's fled for ev - er!

pp

sempre a mezza voce

A. sempre, ah per sempre sgombrarlo dèi tu. E il promet - ti? Mai più dub - bi?
get it, yes, for - get it, and doubt me no more. Promise never, no more doubting,

F. Sì, per sem - pre. Il pro - met - to. Mai più
I for - get it. Yes, I promise, yes, I

Cl. & Hssn. sustain

(with an outburst of joy)
di forza e lungo

A. ti - mo - ri mai più? Ah! *mezza voce e lungo*
Thou'lt doubt me no more? Ah!

F. dub - bi! ti - mo - ri mai più! Ah! mio
promise, I'll doubt thee no more. Ah! no,

mezza voce *a piacere a due* *in tempo*

A. *di forza* mio be - ne! Ah! mio be - ne, ah! co -
no, nev - er! Ah! no, nev - er, Ah, I

E. be - ne! Ah! mio be - ne, ah! co -
nev - er! Ah! no, nev - er, Ah, I

con abbandono

A. stan - te nel tuo, nel mio se - - no sia la fe - de, sia la fe - de che amare avva -
vow ev - er - more to a - dore thee, And our hearts, no, our hearts shall no more be di -

E. stan - te nel tuo, nel mio se - - no sia la fe - de, sia la fe - de che amare avva -
vow ev - er - more to a - dore thee, And our hearts, no, our hearts shall no more be di -

col canto

in tempo

A. lo - - ra! E sem - bian - te a mat - ti - no se - re - no per noi
vid - - ed, Let us be by true love ev - er guided, Naught will

E. lo - - ra! E sem - bian - te a mat - ti - no se - re - no per noi
vid - - ed, Let us be by true love ev - er guided, Naught will

in tempo

lento a piacere

A. sem - pre la vi - ta sa - rà. Ah! Mio
ev - er our hearts then a - larm. Ah! Thou

E. sem - pre la vi - ta sa - rà. Mio
ev - er our hearts then a - larm. Thou

col canto

in tempo

A. be - ne! E sem-bian - tea se-re - no mat-ti - - no per noi
 lov'd one! Let us be by true love ev - er guid - - ed, Naught will

F. be - ne! E sem-bian - tea se-re - no mat-ti - - no per noi
 lov'd one! Let us be by true love ev - er guid - - ed, Naught will

in tempo *p*

smors.

A. sem - pre la vi - ta sa - rà, per noi sa - - rà, per noi sa -
 ev - er our hearts then a - larm, no, naught will then our hearts a -

F. sem - pre la vi - ta sa - rà, per noi sa - - rà, per noi sa -
 ev - er our hearts then a - larm, no, naught will then our hearts a -

ppp

con forza cresc. a piac. *3 p*

A. rà, per noi sempre sa - rà, sa - rà, per noi sa -
 larm, naught will ev - er our hearts a - larm, no, naught will

F. rà, per noi sempre sa - rà, sa - rà, per noi sa -
 larm, naught will ev - er our hearts a - larm, no, naught will

pp

A. rà, per noi sa - - rà, per noi
 then our hearts a - larm, naught will

F. rà, per noi sa - - rà, per noi
 then our hearts a - larm, naught will

15693

Allegro.

A. sem - pre sa - rà, per noi sa - rà, per
then, - naught will then our hearts a - larm, our

F. sem - pre sa - rà, per noi sa - rà, per
then, - naught will then our hearts a - larm, our

Allegro

ff

A. noi sa - rà, per noi sa - rà. Mio ca-ro, ad-di - o! (going)
hearts a - larm, our hearts a - larm Good night, El-vi - no!

F. noi sa - rà, per noi sa - rà. Mia ca-ra, ad-
hearts a - larm, our hearts a - larm. Good night, my

a piac. più lento

col canto più lento

A. (with increasing tenderness)
(approaching each other) E tu an-co - ra. Pur nel son-no! mio cor ti ve -
thou thy prom-ise. In my slumber thou still wilt be
sempre a piacere

F. di - o! A me pen - sa. Pur nel son-no! mio cor ti ve -
dearest! Ah for - get not In my slumber thou still wilt be

col canto lento pp

A. drà, pur nel son-no, pur nel son-no! mio cor ti ve - drà. Ad - di - o!
near, in my slumber, in my slumber thou still wilt be near. Good night, love,

F. drà, pur nel son-no, pur nel son-no! mio cor ti ve - drà. Ad - di - o!
near, in my slumber, in my slumber thou still wilt be near. Good night, love,

plento col canto

85

incalz.

A. Pur nel son-no il mio cor ti ve - drà, pur nel son - no, pur nel
In my slum-ber thou still wilt be near, in my slumber, in my

F. Pur nel son-no il mio cor ti ve - drà, pur nel son - no, pur nel
In my slum-ber thou still wilt be near, in my slumber, in my

A.

son-no il mio cor ti ve-drà.
slum-ber thou still wilt be near.

F.

son-no il mio cor ti ve-drà.
slum-ber thou still wilt be near.

Piano

p Ad-di-o! ad-di-o!
ff Good night, love, good night, love! (exeunt)

p Ad-di-o! ad-di-o!
ff Good night, love, good night, love!

Allegro.

pp

f

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various note values and rests, including a final measure with a whole note and a fermata. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4.

Nº 9. "Che veggio? saria forse il notturno fantasma?,"

Recit. and Finale I.

(A room in the inn. At the back a large window, showing the country by moonlight. A door on one side, a cabinet on the other; a sofa, table, chairs, etc.)

Moderato.
 ff Str. only
 p
 f
 p
 f
 p
 pp

(Enter the Count)

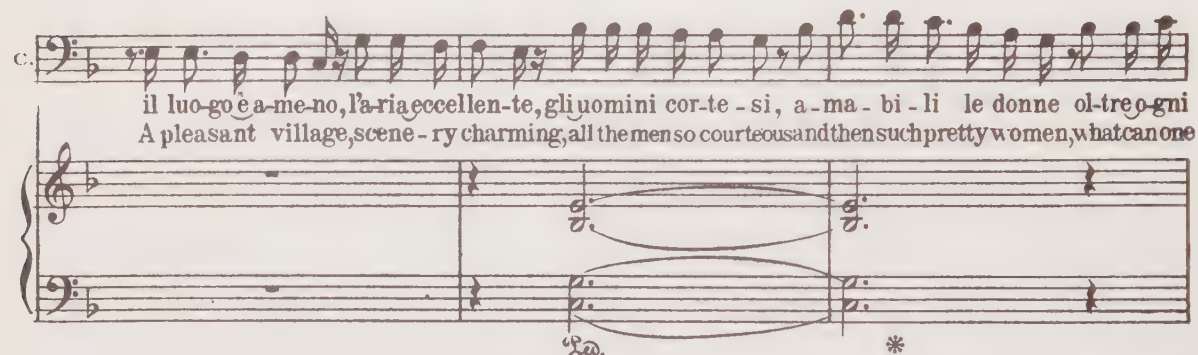
A musical score for a piano piece. The title '(Enter the Count)' is centered above the staff. The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The score is numbered 15693 in the bottom left corner.

15693


Recit. Count (alone).

c. 

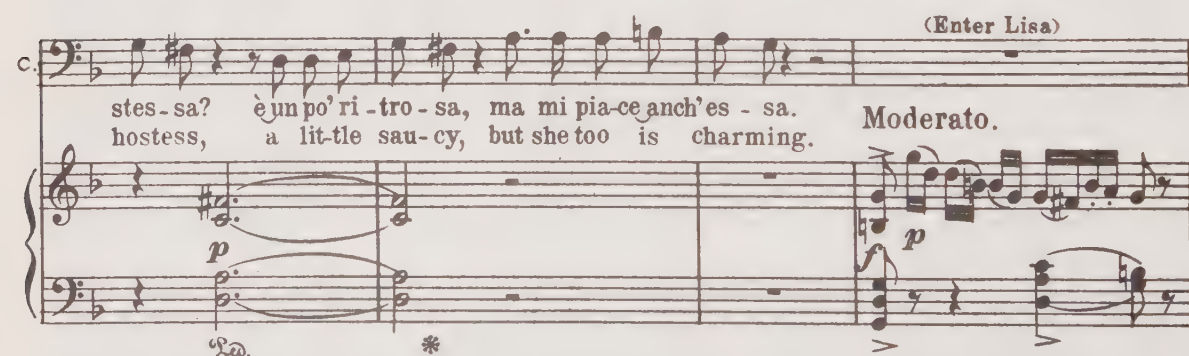
Dav-ver, non mi di-spiace dèsser-mi qui fer-ma-to:
Indeed, I don't regret it, having delay'd my journey.

c. 

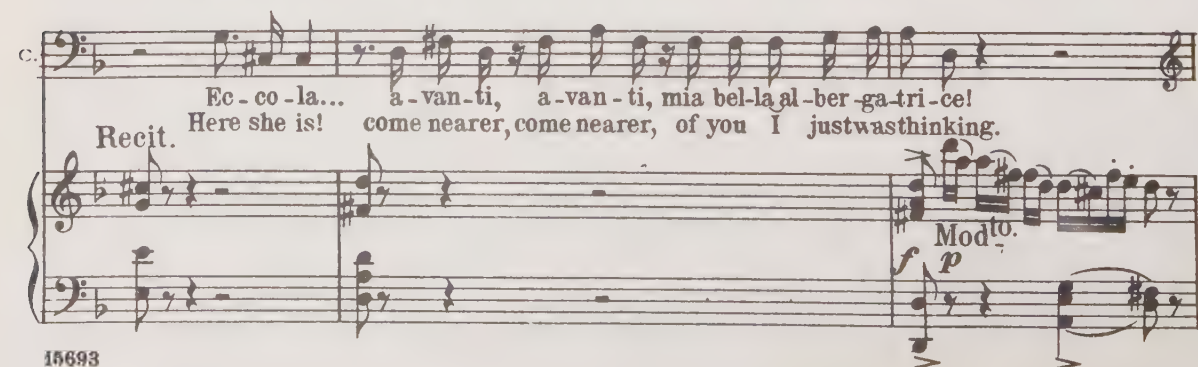
il luo-go è a-me-no, l'a-ria ec-cellen-te, gli o-mi-ni cor-te-si, a-ma-bi-li le don-ne ol-tre o-gni
A pleas-ant vil-lage, scene-ry charm-ing, all the men so cour-teous and then such pret-ty wo-men, what can one

c. 

co-sa. Quel-la gio-vi-ne spo-sa è assai leg-gia-dra... E quella o-
want more? That young bride is enchanting, I can't for-get her. And then my

c. 

stes-sa? è un po' ri-tro-sa, ma mi pia-ce anch'es-sa. Moderato.
hostess, a lit-tle sau-cy, but she too is charming.

c. 

Recit. Ec-co-la... a-van-ti, a-van-ti, mia bel-la al-ber-ga-tri-ce!
Here she is! come nearer, come nearer, of you I just was thinking.

Lisa.

L. *Ad in-for-ma-mi ve-ni-va jo stessa, se l'ap-par-ta-men-to va a ge-nio al si-gnor*
 I on-ly came to ask—the question, if this humble chamber contents your gra-cious

pp

Count.

(aside)

Lisa.

L. *Conte. Al signor Conte? (Dia-mi-ne! son co-no-sciuto!) Per-do-na-te, majl sindaco lo ac-*
 lordship. My gracious lordship? Deuce is int, she knows my ti-tle! By your leave, sir, the Sindicus has

ff *p* *f*

L. *cer-ta, e a far-vi fe-sta tut-to il vil-laggio a-du-na. Io ringrazio for-tu-na, che a me prima di*
 told us; To bid you welcome all here will soon assemble; and I thank my good fortune, that before all the

pp

Count.

L. *tut-ti ha con-ce-du-to il fa-vor di offrirvi il mio ri-spetto. Nel-le bel-le mi piace un altro af-*
 others, it is permitted to me to of-fer you my homage. From the fair I would rather have love than

f *f*

*

Lisa.

L. *fet-to. E tu sei bel-la, o Li-sa, bel-la dav-ve-ro. Oh! il signor Con-te*
 homage. I do not flatter, O Li-sa, but thou art lovely. Ah, I know my lord is

ff

Count.

L. C. scherza. No, non i-scher-zo: e que-sti fur-bi-gi-e-chiet-ti, quan-to co-ri han sor-
jesting. No, on my hon-or. Say, how man-y a - dor-ers have those sly, ro-guish

p

And.

Lisa.

Count.

C. L. pre-si e ammalia-ti? No, non co-no-sco fi-no-ra in-na-mo-ra-ti. Tu menti, o briccon-
glances ta - ken captive? None, un-til now I'm a stranger to love and lovers. You sly one, I don't be-

f

*

Lisa (approaching the Count).

Count.

C. L. cel-la. Io ne co- -no-sco... Ed e? Moderato. Se quel fos-si i-o,
lieve you. I know there's some one... And who? Suppose 'twas I, now,

f p

Recit.

Lisa.

C. L. che di-re-sti, o ca-ri-na? Io... che di-re-i? Si-gnor... nol cre-de-re-i.
tell me, what would you answer? I - I should answer my lord, I'd not be-lieve you.

f

L. In me non è bel-tà de-gna di tan-to... un me-ri-to ho sol-tan-to: quel-lo di un cor sin-
I know I am not fair, 'twere too much honor; I have no grace or merit, on-ly a heart de-

fp

Count.

(a noise is heard at the window) Lisa (aside).

L. C.
 ce-ro. E que-sto è molto. Ma qual ro-mo-re a-scolto? (Mal venga all'impor-
 vot-ed. 'Tweresweet to gain it. But are we not a-lone here? Who can this be to

f *pp*

Count.

(the window is thrown open)

(She runs into the cabinet and, in her haste, drops a veil. The Count picks it up and throws it on the sofa.)

L. C.
 tu-no!) Don-de provien? Che non mi veg-ga-al-cu-no.
 vex me!) What can it be? Ah, I would not be found here.

(Amina appears in a simple white garment. At the window is seen the top of the ladder by which she ascended. She is walking in her sleep, and advances slowly to the middle of the room.)

Andante.

Count.

C.
 Che veggio? sa-ria for-se il not-tur-no fan-
 A-mazement! Can this be the far-fam'd ap-pa-

Vins. pizz. *3* *3* *3* *pp* *l. & Hns. sustain*

Russi & Trombone 3rd

C.
 tas-ma? Ah! non m'in-gan-no... que-st'è la vil-la-nel-la che di-
 ri-tion? Ah! I mistake not— it is the peasant maiden who so

pp *Str.* *pp*

Amina.

C. A.
 an-zi a-gli occhi mie-i par-ve sì bel-la. El-vi-no!.. El-vi-no!..
 lately stirr'd in my bosom my long-lost visions. El-vi-no!— El-vi-no!—

Count. Amina. Count. Amina (smiling playfully).

C. Dor-me! Non ri-spon-di? E son-nam-bu-la! Ge-
 A. Sleeping! Oh, give answer. A son-nam-bu-list! Oh

pp *p* Andante. *pp* *Wind*

A. lo-so sa-re - stian-co-ra del-lo-stra-nie-ro? Ah par-la! sei tu ge-lo - so?
 tellmethouartjealous no more,then,of yon-der stranger, Oh tell me thoudostnotdoubt me!

Count. Amina (sadly).

C. Deggio de-starla? In-gra-to! A me t'appres-sa. A-mo te so-lo, il
 A. Ought I towakeher? Ungrateful! O come be-side me - I lovethetheon-ly, thee

cl. *pp* *3* Lento.

Count. Amina (tenderly).

A. sai. De-sti-si. Pren-di, la man ti stendo, un ba-cio imprimi in es-sa, pe-gno di
 C. on - ly. Will shewake? Dearest, this hand I give thee - now promise that thou wilt trust me, in to-ken

ppp

Count. (he goes to the back to close the window)

A. pa-ce. Ah! non si de-sti... Al- -cun a tur-bar-mi non ven-ga in tal mo-mento.
 C. kiss it. Ah, still she's sleeping, There's naught I can do to re-store her. No one is stirring.

fp *pp* *pp*

Lisa (looking out from the cabinet).

(she runs out unseen)

(Amina's expression becomes joyful)

A-mi-na!
A-mi-na!O tra-di-tri-cel!
Oh what de-ception!

Allegro moderato.

V'ns. pizz.

in continuo pianiss.

fissi

(The count runs towards Amina - - stops) Count.

Oh ciel!
Oh heav'n!che ten-to?
what would I?Cl.
sotto voce sempre

Viol. & Basses

Amina (dreams she is going through the marriage-ceremony).

Oh! co-me lie-to è il po-po-lo, che al tem-pio ne fa
To church they are es-cort-ing us, Kind fac-es round us

Count.

soor-ta! In sogno ancor quel-l'a-nima è nel suo be-ne-as-sor-ta.
hov-er. Tho'dreaming, her ev-'ry thought is devot-ed to her lov-er.

Amina.

Count.

Ar-don le sa-cre te-de. Essa all'al-tar si cre-de.
Brightly the lights are gleaming. Now of the church she's dreaming.

Amina.

A. Oh madre mia, ma - i - ta; non mi so - stie - ne il
Oh mother mine, be near me, Why does my cour - age

Fl.

Solo.

Count.

A. piè! No, non sa - rai tra - di - ta, al - ma gen - til, da
fail? How from thy side to tear me! Sweet maid, my heart is

Horns

Fl.

Fizz.

Amina.

A. Oh ma - dre mi - a! Oh ma - dre mi - a! Ah! deh! m'a - i - ta, ah! deh! oh
Oh mother dear - est, oh mother dear - est, oh be thou near me, moth - er

C. me. No, no, da me, no, no, da me.
frail, my heart is frail, my heart is frail,

Cl. & Hrn.

pp

A. ma - - - dre mia, non mi so - stie - ne il piè, non mi so - stie - ne il piè.
mine, be near, be near me, mother mine, be near me, mother mine.

mezza voce

C. Ah nol sa - rai da me, ah nol sa - rai da me.
ah yes, my heart is frail, ah yes, my heart is frail.

f *p* *ppp*

Amina (raising her right hand).

A. *Cie-lo, al mio spo - so io giu -*
An - gels that hov - er a - round

Strings arco & Cl.
pp maestoso

A. *ro e - ter - na e - ter - na fe - de e a - mor! —*
us, re - cord my vow to love him till death. —

Tempo I.
Count.
Gi - glio in - no - cen - te e
Ten - der and guile - less

pp

A. *El - vi - no, al - fin sei*
El - vi - no, I'm thine for

C. *pu - ro, con - ser - vail tuo can - dor!*
flow - er, Ne'er know sus - pi - cion's breath.

F. & Cl.

A. *string. il tempo*
mi - o. El - vi - no, già tua son i - o. Ab - brac - cia - mi. Oh! con -
ev - er, El - vi - no, no more we sev - er. One fond embrace, oh what

C. *Fug - ga - si.*
Fly, I must,

Ah se più re - sto,
I may not lin - ger,

string. il tempo
ritornando al Tempo I.

A. ten - to che non si può spiegar, che non si può spie-gar. Oh con-
rap - ture, Too great for words to tell, too great for words to tell. Oh what

C. io sen-to la mia vir-tù man-car, la mia vir-tù man-car, già sen-to,
From hon-or my heart would fain re-bel, my heart would fain re-bel, from hon-or,

2 Fl. 3 Ob. 4 Cl.

pp

ff *p*

A. ten - to, che non si può spiegar, che non si può spie-gar. El-vi-no... ab-
rap - ture, too great for words to tell, too great for words to tell. El-vi-no - one

C. già sen-to la mia vir-tù man-car, la mia vir-tù man-car.
from hon-or my heart would fain re-bel, my heart would fain re-bel.

a piacere

ppp

col canto

f *p*

A. brac-cia-mi, al - fin sei mi - o, al - fin sei mi - o!
- fond em-brace, I'm thine for ev - er, no more we - sev - er.

(As the Count is going out by the door, a noise is heard of people approaching; he then goes out by the window through which Amina entered, and shuts it. She, still sleeping, has laid herself on the sofa.)

Allegro moderato.

Vl. Ob. Cl. etc.

Vl. ns. pizz.
p

Sotto voce sempre

Viol. & Bassi pizz.
pp

Chorus.

SOPRANO. (outside) *sotto voce*
L'u - - scio è a -

TENOR. *sotto voce*
Soft - - ly

BASS. Alexis with Bases. *sotto voce*
Os-ser - va - te.
Let us en - ter.

Vln. arco
pp e legg.
p

per - - to. Sen - za stre - pi - to i - - nol - triam.
creep - ing. Why, the door's un-closed, this is strange.

Sen - za stre - pi - to i - - nol - triam.
Why, the door's un-closed, this is strange.

Vln. arco
Sen - za stre - pi - to i - - nol - triam.
Why, the door's un-closed, this is strange.

pizz.

(Enter cautiously Alexis and Villagers.)

con brillo
Vln. arco & Wind.
arco *pp legg.*
pp e stacc.

Tut - to ta - ce: ei dor - me
All is si - lent; he still is

Tut - to ta - ce: ei dor - me
All is si - lent; he still is

Poco più sosten. *Tempo I.*

cer - to. Lo de - stiam, o nol de - stiam?
sleep - ing, Round his couch, say, shall we range?

cer - to. Lo de - stiam, o nol de - stiam? Per - ché no? ci vuol co -
sleep - ing, Round his couch, say, shall we range? Yes, why not? we must have

Poco più sosten. *Tempo I.*

Strings

sotto voce e

pre - sen - tar - si o u - scir di quà. Del - l'os -
What we came for, let us do. Would his

rag - gio pre - sen - tar - si o u - scir di quà. Del - l'os -
courage, What we came for, let us do. Would his

Fl. & Cl.
pp

brillante

brillante

se-quo del vil-lag-gio malconten-to ei non sa-ra, no, del-l'os-se-quo del vil-lordship be-of-fended To receive our ho-mage true? No! Would his lordship be-of-

Ob., & C.

 $Ob, \& \in I,$

(they come forward)

lag-gio mal-con-ten-to non-sa-rà.
fend-ed To re-ceive our ho-mage true?

Str. pizz.

Poco più sosten. Tempo I.

Poco più soste. . Tempo 1.

A - van - ziam. Ve', ve'! mi - ra - te, a dor - mir co - là s'è mes - so.
Come, draw near, we must a - wake him, From his pleasant slumber take him.

A - van - ziam. Ve', ve'! mi - ra - te, a dor - mir co - là s'è mes - so.
Come, draw near, we must a - wake him, From his pleasant slumber take him.

Wind

Poco più sosten.

Strings.

Tempo I.

Wind

Poco più sosten. *p*

Strings.

Tempo I.

(they perceive Amina and start back)

Poco più sosten. Tempo I.

Ap-pres-siam. Ah! fer - ma-te: Non è des-so, non è des-so,
Have no fear. Ah! a - mazement! Who can this be? 'tis a stranger!

Ap-pres-siam. Ah! fer - ma-te: Non è des-so, non è des-so,
Have no fear. Ah! a - mazement! Who can this be? 'tis a stranger!

Poco più sosten. Tempo I.

no. Al ve - sti - to, al - la fi - gu - ra,
Why, this white gar - ment, these wav - ing tress - es

no. Al ve - sti - to, al - la fi - gu - ra,
Why, this white gar - ment, these wav - ing tress - es

con brio

è u - na don - na... don - na! sì! È biz-zar-ra l'av-ven -
Are a wo-man's- wo-man's- yes! Strange and stranger grows th'ad-

è u - na don - na, sì! È biz-zar-ra l'av-ven -
Are a wo-man's- yes! Strange and stranger grows th'ad-

Vlins. & Wind.

pp con brio

tu - ra, è biz - zar - ra, è — biz - zar - ra! U - na don - na! u - na don - na! Co - me en -
ven - ture, strange and stranger grows th'ad - ven - ture, How and wherefore did she en - ter, This is

tu - ra, è biz - zar - ra, è — biz - zar - ra! U - na don - na! u - na don - na! Co - me en -
ven - ture, strange and stranger grows th'ad - ven - ture, How and wherefore did she en - ter, This is

trò, che mai fa — qui? Co - me en - trò, che mai fa qui?
more than I can guess, this is more than I can guess.

trò, che mai fa — qui? Co - me en - trò, che mai fa qui?
more than I can guess, this is more than I can guess.

Wind
pp

Hassi pizz.

Elvino (without).

E men -
'Tis a

Allegro assai. agitato *vins. & Wind.*

pp *pp*

(enter Elvino and Lisa)

E. *zo - gna! false - hood!*

sotto voce

Al - - - cun s'ap - pres - sa.
Some - - - one is com - ing!

Al - - - cun s'ap - pres - sa.
Some - - - one is com - ing!

Lisa (pointing to Amina).

L. *Mi - ra, e cre - dia - gli oc - chi tuo - i.*
Come and see it for thy - self, then.

Elvino.

Amina (awaking).
a piacere.

F. *Cie - lo! A - mi - na!*
A. *Heav - ens! A - mi - na!*

ff Theresa (with Altos). *Do - ve Who are*

Chorus. *A - mi - na! des - sa!*
A - mi - na won - drous!
A - mi - na! des - sa!
A - mi - na won - drous!

ff tutti

A. *(rushes towards Elvino) in tempo*

E. *son? chi sie - te vo - i? Ah! mio be - ne!*
these? oh heav'n, where am I? ah! El - vi - no!

col canto

pp in tempo

Elvino (repulsing her). *Va! Go,*

E. A. Amina. Elvino.

tra-di - tri - ce! I - o! Ti
traitress, leave me! Trai - tress! I

1. A. Amina.

sco - sta! O! me in - fe - li - ce! Che fe - ci io ma -
scorn thee! Oh me un - happy! Whohere hath brought

Elvino.

A. E. i? E an - cor lo chie - di?
me? You dare to ask me?

Chorus.

Do - ve se - i, tu ben lo ve - di.
Why you came here cannot be doubt - ful.

Alexis with the Basses.

Do - ve se - i, tu ben lo ve - di.
Why you came here cannot be doubt - ful.

ff

cresc. *ff* *Tutti.*

Amina. *Lento ed a piacere* Elvino (with

A. E. Qui!.. per - che?.. chi mi v'ha spin - ta?.. Il tuo
Here! and why? Whohere hath brought me? Thy de -

col canto
Lento *pp*

(Throws herself into Theresa's arms, who covers her face with her hands)

concentrated rage).

Amina.

E. A. co-re in-gan-na - tor. Ma-dre! oh, ma - dre!
ceit-ful, un-faith-ful heart. Mother! oh moth - er!

Wind

Lento.

Lisa.

Amina. *a piacere*

L. A. Ah! sei con-vin-ta! Oh! me in-fe-li-ce! che fe-ci io
She's self-con-vict-ed! Oh me un-hap-py! heav'n help my

E. Va, va, sper-giu-ra!
Hence, hence, thou trai-tress!

Chorus. Ah! sei con-vin-ta!
She's self-con-vict-ed!

Ah! sei con-vin-ta!
She's self-con-vict-ed!

pp

Strings

*Lento.**pp*
tremolo

A. ma-i? Oh mio do-lor!
an-guish! What have I done?

Strings & Horns

Lento

Andante sostenuto.

A. D'un pen-sie-ro e d'un ac-cen-to rea non sono, rea non son nè il fui giam-
Oh, be-lieve me, I never harbor'd Thought or feeling, but for thee, but for thee

Strings

pp

A. *ma - i! Ah! se fe - de in me non ha-i, ah! se fede in me non*
on - ly! With thy doubting, for ev - er lonely, with thy doubt, for ev - er

Horns *Cl.* *smorzando*

A. *a piacere* *a tempo*
ha - i, mal ri-spon-di a tan-to a-mor. Ah, mel cre - di!
lone-ly, Do not leave my heart to mourn. Oh be-lieve me,

E. *Elvino.*
Vogli il cie - lo che il duol ch'io
Ah the sor - row with-in me

col canto *pp*

A. *Ah! rea non so - no, mel cre-di, rea non son, nè il fui giam-ma - i.*
I never har-bor'd a feeling but for thee, but for thee on - ly,

E. *sen - to tu pro-var, tu pro-var non deb-ba ma - i! Ah, tel*
burn-ing, Heaven grant, heaven grant thou ne'er mayst know it, Tears of

A. *smorzando*
Ah! se fe - de in me non ha-i, mal rispon-di a tan - to a-mor!
With thy doubts, for ev - er lonely, Do not leave my heart to mourn.

E. *a piacere*
mo - stri ah! se t'a-ma-i, ah! tel mo-stri se t'a-ma-i questo pianto del mio
an - guish despairing show it, Yes, my tears despair - ing show it, Grief like this can scarce be

col canto

(During the foregoing Theresa has taken Lisa's veil from the sofa and put it on Amin's neck.)

Lisa.

L. *Theresa. sotto voce*

Deh! l'u-di-te! deh! l'u-di-te! Il rigor ec-ce-de o-ma-i. Deh! l'u-
Do but hear her, see her anguish, Ah, refrain from words of scolding, Do but

E. *Il tuo She is*

Chorus.

cor.
borne. *sotto voce*
SOPRANO.

TENOR.

BASS.

sotto voce

Il tuo ne-ro tra-di-men-to è pa-le-se e chia-ro-as-sa-i;
She is guilt-y, who can doubt it? All our joy is turn'd to mourning,
Il tuo ne-ro tra-di-men-to è pa-le-se e chia-ro-as-sa-i;
She is guilt-y, who can doubt it? All our joy is turn'd to mourning,

Strings pizz.

a tempo

Fl. & Cl.

p

A. *Amina.*

Lisa. Ah, be-lieve me, I am not guilt-y!

ne-ro tra-di-men-to è pa-le-se, è pa-le-se e chiaro as -
guilt-y, oh who can doubt it? All their joy, all their joy is turn'd to

Theresa.

di-te un sol momen-to, il ri-go-re, il ri-go-re ec-ce-de o -
hear her, and see her an-guish. Ah, re-frain, ah, re-frain from words of

E. *Elvino.*

Tra-di-tri-ce! da me ti sco-sta! Spergiu-
Traitor, leave me, henceforth I scorn thee, Oh base

In qual cor, in qual cor più fi-dar,
Nev-er-more, nev-er-more, ne'er can love,

In qual cor, in qual cor più fi-dar,
Nev-er-more, nev-er-more, ne'er can love,

Strings arco

Viola & D. B. pizz.

A. ra - ta! Ah! se fe - de in me non
 an - guish! with thy doubt-ing, ah with thy

I. sa - - i... In qual co - re fi - dar più
 mourn - - ing, Ah, no, nev - er can love re -

T. ma - i... In qual co - re fi - dar più
 scorn - ing, See her sor - row, her eye - lids

F. ra! Ah! tel di - ca se io t'a -
 heart! Tears of an-guish de - spair - ing

ah!
 ah, Se bless thy cor, quel
 ah!
 ah, Se bless thy cor, quel
 for -

A. ha - i, mal ri-spon-di a tan - to a - mor, a tan - to a -
 doubt-ing do not leave my heart to mourn, my heart to

I. ma - i, se quel cor fu men - ti - tor, se quel cor fu men - ti -
 turn-ing, nev - er - more can love re - turn-ing Bless thy faith - less heart for -

F. ma - i, se quel cor fu men - ti - tor, fu men - ti -
 burn-ing, Pain no more her heart for - lorn, her heart for -

F. ma - i que - sto pian - to del mio cor, que - sto pian - to del mio
 show it, Grief like this can scarce be borne, grief like this can scarce be

cor.
 sworn.

cor fu men - ti -
 sworn, thy heart for -

A. mor. D'un pen-sie-ro, d'un pen-sie-ro, d'un ac-
mourn. Ah, be-lieve, I nev-er har-bor'd thought or

L. tor? In qual
sworn. Nev-er

T. tor? In qual
lorn! Ah, re-

E. cor. Vo-glia il cie-lo, vo-glia il ciel che il mio tor-
borne. Oh, the sor-row, oh, the sor-row in me

Il tuo ne-ro tra-di-men-to è pa-le-se e chia-ro as-sa-i;
She is guil-ty, who can doubt it? All our joy is turn'd to mourning,

tor? sì, il tuo ne-ro tra-di-
sworn. Thou'rt guil-ty, who can doubt it?

Viol. & D. B. pizz., and 4 Hns.

A. cen-to rea non so-no, rea non son, nè il fui giam-
feel-ing but for thee, for thee a-lone, I am not

L. cor, in qual
more, nev-er-

T. cor, in qual
frain, ah, re-

E. men-to tu pro-var, tu pro-var non deb-ba
burn-ing, Heav-en grant, heav-en grant, thou nev'er mayst

il tuo ne-ro tra-di-men-to è pa-le-se e chia-ro as-sa-i,
she is guil-ty, who can doubt it? all our joy is turn'd to mourn-ing,

men-to è joy pa-le-se e chia-ro as-
all our joy is turn'd to mourn-ing,

Viol. & D. B. pizz., and 4 Hns.

A. *ma - i. Ah! se fe -*
 L. *guil - ty, Ah! leave me*
 T. *cor - fi - - dar, fi -*
 more can love re -
 E. *cor - fi - - dar, fi -*
 frain, Ah! yes, re -

ma - i! Ah! tel di - - ea s'io t'a-
know it, Ah! these tears de-spair - ing
in qual cor fi - dar più ma - i, se quel cor fu men - ti - to - re,
she is guil - ty, who can doubt it? all our joy is turn'd to mourning,

sa - i; in qual cor, in qualcor fi -
nev - er - more will love, ne'er will love re -

Vln. Ob. Cl. &c. *ff* *pp*

A. *de non ha - i, in me non*
 L. *not to mourn, Ah, with thy*
 T. *dar piu ma - i, se quel*
 turn - ing - ing bless, bless thy
 E. *dar piu ma - i, se quel*
 frain re - - frain from words of

ma - - i que - sto pian - to, que - sto pian - to del mio
show it, ah, these tears, ah, these tears de - spair - ing
se quel co - re è men - ti - to - re? In qual cor fi - dar più ma - i,
she is guil - ty, who can doubt it? all our joy is turn'd to mourning,

dar, in qualcor fi - dar, ah! se quel
turn - ing, will love re - turn - ing bless a -

ff *pp*

A. *ha - i, ah! se fe - de in me non ha - i, mal rispon - di a tan - to a -*
doubt - ing, with thy doubt for ev - er lone - ly do not leave my heart to

I. *cor, se quel cor fu men - ti -*
heart. Nev - er - more can love re -

T. *cor, se quel cor fu men - ti -*
scorn. Ah, re - frain from words of

F. *co - re, ah! tel di - ca s'io ta - ma - i que - sto pian - to del mio*
show it, yes, these tears de - spair - ing show it, grief like this can scarce be

se quel cor fu men - ti - to - re, se quel cor fu men - ti - to - re?
all our joy is turn'd to mourning, she is guilt - y, who can doubt it?

cor fu men - ti - tor, fu men - ti -
gain thy nien heart for - sworn, thy heart for -

f p pp

A. *mor. D'un pen - sie - ro, d'un pen - sie - ro, d'un ac -*
mourn. Ah, be - lieve, I nev - er har - bor'd thought or

I. *tor? In qual*
turn, nev - er -

T. *tor? In qual*
scorn, ah re -

F. *cor. Vo - glia il cie - lo, vo - glia il ciel che il mio tor -*
borne. Oh, the sor - row, oh, the sor row in me

Il tuo ne - ro tra - di - men - to è pa - le - se e chia - ro as - sa - i:
all our joy is turn'd to mourn - ing, she is guilt - y, who can doubt it?

tor? Sì, il tuo ne - ro tra - di -
sworn! Yes, thou art guilt - ty, who can

ff

A. cen - to, rea non so - no, rea non son, nè il fui giam -
 feel - ing But for thee, for thee a - lone, I am not

L. cor, in qual
 more, nev - er -

T. cor, in qual
 frain, ah, re -

E. men - to tu pro - var, tu pro - var non deb - ba
 burn - ing, Heav - en grant, heav - en grant thou ne'er mayst

Il tuo ne-ro tra-di - men-to è pa - le-se e chia-ro as - sa - i.
 all our joy is turn'd to mourn-ing, she is guil - ty, who can doubt it?

men - to è pa - le - se, chia - ro as -
 doubt it? All our joy is turn'd to

A. ma - i; Ah! se fe -
 guil - ty, Ah! leave me

L. cor, fi - dar, fi -
 more can love re -

T. cor, fi - dar, fi -
 frain, ah, yes, re -

E. ma - i. Ah! tel di - ca s'io ta -
 know it, Ah, these tears de - spair - ing

In qual cor fi - dar più ma - i, se quel cor fu men - ti - to - re,
 she is guil - ty, who can doubt it? all our joy is turn'd to mourning,

sa - i. In qual cor, in qual cor fi -
 mourn - ing, nev - er more, ne'er can love re -

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de non ha - i, in me non
not to mourn, ah, with thy
dar piu ma - i, se - quel
turn - ing bless, thy
dar piu ma - i, se - quel
frain, re - -frain from words of
ma - i que - sto pian - to, que - sto pian - to del mio
show it, ah, these tears, ah, these tears de - spair - ing
se quel co-re è men-ti - to - re? in qual cor fi - dar piu ma - i,
she is guilt-y, *f* who can doubt it? all our joy is turn'd to mourning,
dar, in qual cor fi - dar, ah, se quel
turn - ing, can love re - turn - ing bless a - -
ff *pp*
ha - i, ah se fe - de in me non ha - i, mal ri - spon - di a tan - to a -
doubt - ing, with thy doubt, for ev - er lone - ly do not leave my heart to
cor, se quel cor fu men - ti -
heart, bless thy faith - less heart for -
cor, se quel cor fu men - ti -
scorn, ah, re -frain from words of
co - re, ah tel di - ca s'io fa - ma - i que - sto pian - to del mio
show it, yes, these tears de - spair - ing show it, grief like this can scarce be
se quel cor fu men-ti - to - re? se quel cor fu men - ti - to - re?
she is guilt-y, who can doubt it? all our joy is turn'd to mourning,
cor fu men - ti - tor, fu men - ti -
gain thy heart for - sworn, thy heart for -
f *p* *pp*

A. mor, ah! se fe - de in me non ha - i, mal ri - spon - di a tan - to a - mo - re.
mourn, Ah, be - lieve, I nev - er har - bord An - y thought but for thee on - ly,

I. tor? In qual cor fi - dar più ma - i, se quel cor fu men - ti - to - re?
sworn, She is guil - ty, who can doubt it? All their joy is turn'd to mourn - ing,

T. tor? In qual cor fi - dar più ma - i, se quel cor fu men - ti - to - re?
scorn, Do but hear her, in her an - guish, Ah re - frain from words of scorn - ing,

E. cor. Ah! tel di - ca, ah! tel di - ca s'io t'a -
borne. Ah these tears, ah these tears de - spair - ing

In qual cor fi - dar più ma - i, se quel cor fu men - ti - to - re?
She is guil - ty, who can doubt it? All our joy is turn'd to mourn - ing,

tor? ah! In qual cor fi - dar più
sworn. No, nev - er - more will love re -

Vln. & 2 Cl.

A. Ah! se fe - de in me non ha - i, mal ri - spon - di a tan - to, a tanto amor.
With thy doubt, for ev - er lone - ly do not leave my heart a - lone to mourn.

I. In qual cor fi - dar più ma - i, se quel cor fu men - ti - tor? In qual?
Nev - er more can love re - turn - ing Bless thy faith - less heart, thy heart for - sworn.

T. In qual cor fi - dar più ma - i, se quel cor fu men - ti - tor? In qual?
See her grief, her eye - lids burn - ing, Pain no more her heart, her heart for - lorn.

E. ma - i que - sto pian - to, que - sto pian - to del mio cor.
show it, Grief like this, grief like this can scarce be borne.

In qual cor fi - dar più ma - i, se quel cor fu men - ti - tor? In qual?
Nev - er - more will love re - turn - ing Bless a - gain thy heart, thy heart for - sworn.

ma - i, se quel cor fu men - ti - tor?
turn - ing Bless a - gain thy heart for - sworn.

Solo Fl.

S.
A.
T.
B.

Piano

Allegro. **Elvino.**

Non più noz - ze. Sco - no -
Fare thee well, then! faithless

Non più noz - ze.
All is end - ed.

Non più noz - ze.
All is end - ed.

Alexis with the Basses.

Allegro. *Harmonica* *vln.*

f *p*

Amina.
Oh! or-ren-do i - stante! Deh! m'u-di - te, deh! m'u -

Lisa.
Oh hour of anguish! do but hear me, I im -

Theresa.
Non più i-me - ne: sprezzo, in - fa-mia a lei con -
All is end-ed, thy com - pan - ions all dis -

Elvino.
Se fa - vor nes-sun ti ot - tien, nes-sun t'ot -
If all hearts are clos'd a - gainst thee, clos'd a -

seen - te, io t'abban-dono... Va!
girl, here we part for ever. Go!

Non più i-me - ne: sprezzo, in - fa-mia a lei con -
All is end-ed, thy com - pan - ions all dis -

Non più i-me - ne: sprezzo, in - fa-mia a lei con -
All is end-ed, thy com - pan - ions all dis -

A.
di - te! Io rea non son, non
plore thee! Naught have I done, oh,

L.
vie - ne. Di noi tut - ti al - l'o - dio e - ter - no, al - l'o - dio e -
claim thee, For a false and fic - kle heart thy deeds pro -

T.
tie - ne, que - sto se - no chiu - so a - te non re - ste -
gainst thee, Come, un - to thy moth - er's faith - ful arms re -

E.
La tua vo - ce or - ror mi
Ah from thee with loath - ing I

vie - ne. Di noi tut - ti al - l'o - dio e - ter - no, al - l'o - dio e -
claim thee, For a false and fic - kle heart thy deeds pro -

vie - ne. Di noi tut - ti al - l'o - dio e - ter - no, al - l'o - dio e -
claim thee, For a false and fic - kle heart thy deeds pro -

ff Tutti.

Amina.

A. son. No-me ami - co all' in - no-cen - za, sve - la tu, sì,
naught Heav'n be witness how I have loved thee! And shall love thee

Lisa.

L. ter - no, al rosso - re la rea vivrà, sì, al rosso - re
claim thee, for fic - kle thy deeds proclaim thee, Both thy con - duct

Theresa.

T. ra. Sven-tu-ra - ta, il sen ma-ter - no chiuso a te, no,
turn, Child unhap - py, un-to thy moth - er, Fond and faith-ful,

Elvino.

E. fa. Togli a me, sì, la tua pre-sen - za, la tuo vo - ce
turn, False and fic - kle my heart hath found thee, Now with loath-ing

Alexis.

Al. ter - no, al rosso - re la rea vivrà, sì, al rosso - re
claim thee, for fic - kle thy deeds proclaim thee, Both thy con - duct

ter - no, al ros-so - re la rea vi-vrà, sì, al ros-
claim thee, Both thy con - duct and thee we spurn; yes, both thy

ter - no, al ros-so - re la rea vi-vrà, sì, al ros-
claim thee, Both thy con - duct and thee we spurn; yes, both thy

A. *la ve - ri - tà. Deh! m'a-*
for ev - er - more. Do but

T. *la rea vi - vrà.*
and thee we spurn!

T. *non re - ste - rà, no, non re - ste - rà, non re - ste - rà.*
do thou re - turn, come, un - to thy mother's arms re - turn.

E. *or - ror mi fa, sì, or - ror mi fa, or - ror mi fa.*
from thee I turn, yes, with loathing now from thee I turn.

Al. *la rea vi - vra, sì, la rea vi - vrà, la rea vi - vrà.*
and thee we spurn, both thy con - duct and thy - self we spurn!

so - re la rea vi - vrà, la rea vi - vrà, la rea vi - vrà.
con - duct and thee we spurn, yes, yes, we spurn, yes, yes, we spurn!

so - re la rea vi - vrà, la rea vi - vrà, la rea vi - vrà.
con - duct and thee we spurn, yes, yes, we spurn, yes, yes, we spurn!

Più vivo.
 A. *scol - ta! io rea non so - no! Non è questa, ingra - to*
hear me, I am not guilt - y! Ah, is thus my love re -
 Elvino.

F. *Sco - no - scen - te, ingra - to co - re! Non è questa, ingra - to*
I for - swear thee, oh faith - less heart! Ah, is thus my love re -

Più vivo.
p

Vln. Basses & Horn

Amina.

A. co - re, non è que - sta la mer - ce - de ch'io spe - rai da tanto a - mo - re, ch'io aspet -
quit - ed, Un - re - member'd ev - 'ry to - ken? If by thee my heart is blighted, Would that

Lisa.

I. In qual cor piu
Where to seek faith

Theresa.

T. In qual cor piu
Where to seek faith

Elvino.

E. co - re, non è que - sta la mer - ce - de ch'io spe - rai da tanto a - mo - re, ch'io aspet -
quit - ed, Un - re - member'd ev - 'ry to - ken? If by thee my heart is blighted, Would that

Chorus.

In qual cor piu
Where to seek faith

In qual cor piu
Where to seek faith

Alexis with the Basses.

A. tai da tan - ta fe - de. Ah! m'hai tol - ta in un mo - men - to o - gni spe - me di con -
long a - go 'twere broken. In this cru - el hour has per - ish'd Ev - 'ry hope I ev - er

I. fi - dar, se quel cor fu men - ti -
or love, Oh! could she un - faith - ful

T. fi - dar, se quel cor fu men - ti -
or love, Oh! could she un - faith - ful

E. tai da tan - ta fe - de. Ah! m'hai tol - ta in un mo - men - to o - gni spe - me di con -
long a - go 'twere broken. In this cru - el hour has per - ish'd Ev - 'ry hope I ev - er

fi - dar, se quel cor fu men - ti -
or love, How could she un - faith - ful

fi - dar, se quel cor fu men - ti -
or love, How could she un - faith - ful

a piacere a tempo

A. ten-to! Ah! pe-no-sa rimembranza sol di te mi reste-rà: ah! pe-no-sa ri-mem-
cherish'd; Ah, what bitter, bitter sorrow! Naught is left me but to die, Ah, what bit-ter, bitter,

L. tor? Di noi tut-ti al-lo-dio e-
prove? All is end-ed, we dis-

T. tor? Se fa-vor nes-sun fot-
prove? All is end-ed, to thy

a piacere a tempo

F. ten-to! Ah! pe-no-sa rimembranza sol di te mi reste-rà: ah! pe-no-sa ri-mem-
cherish'd; Ah, what bitter, bitter sorrow! Naught is left me but to die, Ah, what bit-ter, bitter,

tor? Di noi tut-ti al-lo-dio e-
prove? All is end-ed, we dis-

tor? Di noi tut-ti al-lo-dio e-
prove? All is end-ed, we dis-

a tempo

p

Str. & Hrn.

cresc. *ff*

A. bran-za sol di te mi re-ste-rà! die!
sor-row! Naught is left me but to die!

L. ter-no, al ros-sor la rea-vi-vrà,
claim thee, naught is left thee but to die!

T. tie-ne, chiuso a te non re-ste-rà, no,
moth-er's faithful heart for com-fort fly, my

cresc. *ff*

F. bran-za sol di te mi re-ste-rà! die!
sor-row! Naught is left me but to die!

ter-no, al ros-sor la rea, la rea vi-vrà, vi-
claim thee, naught, no, naught is left thee but to die, to

ter-no, al ros-sor la rea, la rea vi-vrà, vi-
claim thee, naught, no, naught is left thee but to die, to

cresc. *ff* *tutti*

f *cresc.* *ff* *tutti*

A. *Sì, in-gra-to! in-gra-to!*
No, un-grateful! un-grateful!

L. *Sì, al-lodio e ter-no, al ros-so-re, al ros-sor la re-a, la*
Yes now all is end-ed for ev-er, all is end-ed for ev-er, naughtis

T. no, sven-tu-ra-ta, il sen ma-ter-no al-
child, to thy moth-er, yes, to thy moth-er, my

E. *Sì, va! va!*
No, hence! hence!

vrà, al-lodio e ter-no, al ros-so-re, al ros-sor la re-a, la
die, now all is end-ed for ev-er, all is end-ed for ev-er, naughtis

vrà, al-lodio e ter-no, al ros-so-re, al ros-sor la re-a, la
die, now all is end-ed for ev-er, all is end-ed for ev-er, naughtis

Alexis. Alexis.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a repeating eighth-note pattern in the left hand and a more melodic line in the right hand. The voice part consists of a single line of music with lyrics written below it.

A. *Non è questa, ingrato co-re, non è que-sta la mer-ce-de ch'io spe-*
Ah, is thus my love re-quit-ed, Un-re-mem-ber'd ev-'ry to-ken? If by

I. *re-a-vi-vrà. In qual cor*
left but to die. Where to seek

T. *men-ti-re-ste-rà. In qual cor*
child, for comfort fly. Where to seek

E. *Non è questa, ingrato co-re, non è que-sta la mer-ce-de ch'io spe-*
Ah, is thus my love re-quit-ed, Un-re-mem-ber'd ev-'ry to-ken? If by

re-a-vi-vrà. In qual cor
left but to die. Where to seek

re-a-vi-vrà. In qual cor
left but to die. Where to seek

Alexis. *re-a-vi-vrà. In qual cor*
left but to die. Where to seek

15693

rai da tan-to a - mo-re, ch'io aspet-tai da tan - ta fe-de... Ah! m'haitol-ta in un mo -
thee my heart is blighted, Would that long a - go 'twere broken. In this cru - el hour has

più fi - dar, se quel
faith or love? How could

rai da tan-to a - mo-re, ch'io aspet-tai da tan - ta fe-de... Ah! m'haitol-ta in un mo -
thee my heart is blighted, Would that long a - go 'twere broken. In this cru - el hour has

più fi - dar, se quel
faith or love? How could

a piacere *in tempo*

A. men-to o-gni spe-me di con-ten-to... Ah! pe-no-sa ri-mem-branza sol di
per-ish'd Ev-ry hope I ev-er cherish'd! Ah! what bit-ter, bit-ter sorrow! Naught is

L. cor fu men-ti - tor? Di
she un-faith-ful prove? All

T. cor fu men-ti - tor? Se
she un-faith-ful prove? All

a piacere *in tempo*

E. men-to o-gni spe-me di con-ten-to... Ah! pe-no-sa ri-mem-branza sol di
per-ish'd Ev-ry hope I ev-er cherish'd! Ah! what bit-ter, bit-ter sorrow! Naught is

cor fu men-ti - tor? Di
she un-faith-ful prove? All

cor fu men-ti - tor? Di
she un-faith-ful prove? All

piano accompaniment:

A. te mi re - ste - rà. Ah! pe - no - sa ri - mem - bran - za sol di te mi
left me but to die, Ah what bit - ter, bit - ter sor - row! Naught is left me

I. noi tut - ti al - l'o - dio e - ter - no, al ros - sor la
is end - ed, we dis - claim thee, naught is left thee

T. fa - vor nes - sun t'ot - tie - ne, chiuso a te non
is end - ed, to thy moth - er's faithful heart for

F. te mi re - ste - rà. Ah! pe - no - sa ri - mem - bran - za sol di te mi
left me but to die, Ah what bit - ter, bit - ter sor - row! Naught is left me

noi tut - ti al - l'o - dio e - ter - no, al ros - sor la
is end - ed, we dis - claim thee, naught, no, naught is

noi tut - ti al - l'o - dio e - ter - no, al ros - sor la
is end - ed, we dis - claim thee, naught, no, naught is

f 3 *crêsc.*

Più allegro.

A. re - ste - rà! *ff*
but to die.

I. rea vi - vrà. *ff*
but to die.

T. re - ste - rà! No
com - fort fly, my child, ah! sfor - tu - na - ta, que - sto
yes, to thy mother's faith - ful

F. re - ste - rà! *ff*
but to die.

rea, la rea vi - vrà, vi -
left thee but to die, to
die, No, non più moz - ze, non più i
yes, all is end - ed, naught is

rea, la rea vi - vrà, vi -
left thee but to die, to
die, No, non più moz - ze, non più i
yes, all is end - ed, naught is
Alexis. *ff*

Più allegro.

ff *Tutti*

str.

A. *ff* Ah! ri - mem - bran - za sol di
Oh, bit - ter sor - row! Naught is

I. *cresc.* Sprez - zo, in - fa - mia a lei con - vie - ne, al - l'o - dio e -
Naught is left thee but to die, No, naught is

T. *cresc.* sen ti re - ste - rà. Vie - ni, sven - tu -
heart for com - fort fly, My child, to thy

F. *cresc.* Sol pe - no - sa ri - mem - bran - za, sol di te, sol di
Oh, what bit - ter, bit - ter sor - row, Naught is left, naught is
Sprez - zo, in - fa - mia a lei con - vie - ne, di noi tut - ti al - l'o - dio e -
False and fic - kle we pro - claim thee, Naught is left, no, naught is

ff me - ne, no, non più! Sprez - zo. Di noi tut - ti al - l'o - dio e -
left thee but to die, All is end - ed, false one, naught is

cresc. Sprez - zo, in - fa - mia a lei con - vie - ne, di noi tut - ti al - l'o - dio e -
False and fic - kle we pro - claim thee, Naught is left, no, naught is

me - ne, no, non più! Sprez - zo. Di noi tut - ti al - l'o - dio e -
left thee but to die, All is end - ed, false one, naught is

8 *ff tutti*

A. te pe - no - sa mi re - ste - rà, mi re - ste -
left, no, naught is left but to die, naught but to

I. ter - no, al - l'o - dio, al ros - sor la re - a vi -
left, naught is left, is left but to die, naught but to

T. ra - ta, il sen ma - ter - no ti re - ste - rà, ti re - ste -
moth - er's faith - ful heart, Oh, come, my child, to thy moth - er's

F. te pe - no - sa mi re - ste - rà, mi re - ste -
left, no, naught is left but to die, naught but to

ter - no, al - l'o - dio e - ter - no, al ros - sor la re - a vi -
left thee but to die, naught left but to die, naught but to

ter - no, al - l'o - dio e - ter - no, al ros - sor la re - a vi -
left, no, naught is left, is left but to die, naught but to

ter - no, al - l'o - dio e - ter - no, al ros - sor la re - a vi -
left thee but to die, naught left but to die, naught but to

A. *ra, ah, sol pe - no - sa ri - mem - bran -*
die, no, naught is left same but to die.

L. *vrà, al - l'o - dio e - ter - no, al - l'o - dio e - ter -*
die, no, naught is left thee but to die.

T. *ra, ti re - ste - ra, il sen ma - ter -*
heart for com - fort fly, yes, to thy moth -

E. *ra, ah, sol pe - no - sa ri - mem - bran -*
die, no, naught is left same but to die.

vrà, al - l'o - dio e - ter - no, al - l'o - dio e - ter -
die, no, naught is left thee but to die.

vrà, al - l'o - dio e - ter - no, al - l'o - dio e - ter -
die, no, naught is left thee but to die.

8

ff

A. *Più mosso.*
za

L. *no*

T. *no*
er.

E. *za sol di*
Naught is,

no

no, al ros
Naught is,

8

Più mosso.

A. 

L. 

T. 

E. 











A. 

L. 

T. 

E. 











A. *tà! ah, ma - dre mia, pie - tà! pie - tà!*
die, oh, moth - er mine, I have but thee!

I. *va, in - gra - ta, va, in - gra - ta, va!*
die, no, naught is left thee but to die!

T. *me, ah, vie - ni a me, ah, vie - ni a me!*
heart, come to thy moth - er's faith - ful heart!

F. *va, in - gra - ta, va, in - gra - ta, va!*
die, no, naught is left me but to die!

va, in - gra - ta, va, in - gra - ta, va!
die, no, naught is left thee but to die!

va, in - gra - ta, va, in - gra - ta, va!
die, no, naught is left thee but to die!

va, in - gra - ta, va, in - gra - ta, va!
die, no, naught is left thee but to die!

8

(Exeunt all, threatening Amina, who falls into Theresa's arms.) (Curtain).

Act II.

125

Nº 10. "Qui la selva è più folta ed ombrosa.,,

Chorus.

The stage represents a shady vale between the village and the castle.

Allegretto.

Piano.

ff Tutti *p* *ff* *p*

ff Tutti *ff* *pp* *pp*

Wood-wind
sempre stacc.

mf sciolte
Tutti
assai marcate f

f *p* *f*

f *sciolte*
tutta forza

Hns. & Basses

Chorus.

SOPRANO. *sempre legato con voce naturale*

TENOR.

BASS.

Qui la sel - va è più fol - ta ed om -
Here a mo - ment we'll shel - ter and

p Hus. *pp Strs.* *pp* *Strs. & Wind*

bro - sa, qui po - sia - mo, vi - ci - ni al ru - seel - lo. Lun - ga an -
rest us; Here the sil - ver - y brook - let is gleam - ing; Of our

bro - sa, qui po - sia - mo, vi - ci - ni al ru - seel - lo. Lun - ga an -
rest us; Here the sil - ver - y brook - let is gleam - ing; Of our

co - ra, sco - sce - sa, sas - so - sa è la via che con - du - ce al ca -
tre - mors we now must di - vest us; Now's the time our ad - dress to be

co - ra, sco - sce - sa, sas - so - sa è la via che con - du - ce al ca -
tre - mors we now must di - vest us; Now's the time our ad - dress to be

stel - lo. Sem - pre tem-po per giun-ge-re a - vre - mo, pria che sor-ga dal
fram - ing. Through the park then we'll leisure - ly saun - ter, When he wakes he will

stel - lo. Sem - pre tem-po per giun-ge-re a - vre - mo, pria che sor-ga dal
fram - ing. Through the park then we'll leisure - ly saun - ter, When he wakes he will

let - to il si - gnor. Riflet - tiam, riflet - tiam. Quan - do, quan - do
know we are there. Let us think, let us think what to say when

let - to il si - gnor. Riflet - tiam, riflet - tiam. Quan - do, quan - do
know we are there. Let us think, let us think what to say when

giun - ti sa - re - mo, che di - rem per toe - ca - re il suo cor?
to him we en - ter, How to sof - ten his heart to our pray'r.

giun - ti sa - re - mo, che di - rem per toe - ca - re il suo cor?
to him we en - ter, How to sof - ten his heart to our pray'r.

ff Tutti *pp* *f* *p* *con espress.*
Strs. pizz.

Chorus.

pp

"Ec-cel-len-za!,, di-rem con co-rag-gio... "Si-gnor con-te, la po-ve-ra A-
Bowling lowly: "My lord," we'll say boldly, "Till last ev'ning A-mi-na was

pp

"Ec-cel-len-za!,, di-rem con co-rag-gio... "Si-gnor con-te, la po-ve-ra A-
Bowling lowly: "My lord," we'll say boldly, "Till last ev'ning A-mi-na was

pp

Fl. & Cl.

dolce *dolce*

mi - na e - ra dian - zi l'o - nor del vil - lag - gio, il de - sio d'o - gni
rar - est of our maids, Now all look on her cold - ly; The most virtuous and

mi - na e - ra dian - zi l'o - nor del vil - lag - gio, il de - sio d'o - gni
rar - est of our maids, Now all look on her cold - ly; The most virtuous and

vil - la vi ci - na, d'ogni vil - la e - ra dian - zi l'o - nor... Ad un trat - to è tro -
pure, as the fair - est, She was honor'd and lov'd ev - ry - where. Since the hour that in

vil - la vi ci - na, d'ogni vil - la e - ra dian - zi l'o - nor... Ad un trat - to è tro -
pure, as the fair - est, She was honor'd and lov'd ev - ry - where. Since the hour that in

va - ta dor - men - te nel - la stan - za che voi ri - cet - tò. Di - fen -
your room we found her, All is turn'd in - to sor - row and tears. Clear the

va - ta dor - men - te nel - la stan - za che voi ri - cet - tò. Di - fen -
your room we found her, All is turn'd in - to sor - row and tears. Clear the

de - te - la, s'el - la è inno - cen - te, a - ju - ta - te - la, s'el - la fal - lò,, A tai
doubt that has gather'd a - round her, Tell us true if there's ground for our fears? Can such

de - te - la, s'el - la è inno - cen - te, a - ju - ta - te - la, s'el - la fal - lò,, A tai
doubt that has gather'd a - round her, Tell us true if there's ground for our fears? Can such

pp sotto voce

pp sotto voce

pp sotto voce

det-ti a sif - fat-ti ar-go - men - ti... ei si mo-stro com-mos-so, con
ar-gu-ments fail to per - suade him? No, he'll si-lence all comments cen-

pp *Strs. arco* *pizz.*

vin-to; noi pre-ghia-mo, in-si-stiam ri - ve - ren - ti... ei ci af-fi-da,
so-rious, When our grateful o - bei-sance we've made him, And he's promis'd

Wind

ff **Allegro risoluto.**
ei pro-met-te, ab-biam vin-to.
that he'll right her, we're vic-to-rious.

ff **Allegro risoluto.** *Tutti*

ff

Con-so - la-ti al vil-lag-gio tor-nia - mo: in due passi in due sal - ti siam quà,
 Then with joy to the vil-lage re-turn-ing, Straight to her we the ti-dings will bear.

ff

Con-so - la-ti al vil-lag-gio tor-nia - mo: in due passi in due sal - ti siam quà,
 Then with joy to the vil-lage re-turn-ing, Straight to her we the ti-dings will bear.

ff

ff

con-so - la-ti al vil-lag-gio tor-nia-mo, in due passi in due sal - ti siam quà, con -
 Then with joy to the vil-lage re-turn-ing, Straight to her we the ti-dings will bear, Haste

con-so - la-ti al vil-lag-gio tor-nia-mo, in due passi in due sal - ti siam quà, con -
 Then with joy to the vil-lage re-turn-ing, Straight to her we the ti-dings will bear, Haste

ff

- so - la -
 then, haste

- so - la -
 then, haste

ff

ti, sì! sì!
we, haste! haste!

ff
Al - la pro - va! da bra - vi! par - tia - mo...
Haste, and end all sus - pi - cion and mourning,
ff
Al - la pro - va! da bra - vi! par - tia - mo...
Haste, and end all sus - pi - cion and mourning,
ff

2 Vlns.
cresc. *ff* Tutti sempre sin' al fine

Pro - tet - ta sa -
from - doubt - and de -
La me - schi - na pro - tet - ta sa - rà,
Haste to save her from doubt and de - spair,
pro from - tet doubt - ta sa -
from - doubt - and de -
La me - schi - na pro - tet - ta sa - rà,
Haste to save her from doubt and de - spair,
pro from - tet doubt - ta sa -
from - doubt - and de -

rà, spair, pro from tet doubt ta and
 rà, spair, pro from tet doubt ta and sa - rà, pro from tet doubt
 rà, spair, pro from tet doubt ta and de - spair, from tet doubt ta and
 rà, spair, pro from tet doubt ta and de - spair, pro from tet doubt

sa - rà, de - spair,
 ta and sa - rà, de - spair, pro from tet doubt ta and sa - rà, de - spair sa haste
 sa - rà, de - spair, pro from tet doubt ta and sa - rà, de - spair sa haste
 ta and sa - rà, de - spair, pro from tet doubt ta and sa - rà, de - spair sa haste

rà, sa we, haste rà, sa we, haste rà, sa we, haste rà, sa we, haste
 rà, sa we, haste rà, sa we, haste rà, sa we, haste rà, sa we, haste
 rà, sa we, haste rà, sa we, haste rà, sa we, haste rà, sa we, haste

rà, sa - rà, sa - rà, pro - tet - - -
 we to save her from doubt - - -
 rà, sa - rà, sa - rà, pro - tet - - -
 we to save her from doubt - - -

(Exeunt)

- ta - sa - - - rà!
 - and - de - - - spair.
 - ta - sa - - - rà!
 - and - de - - - spair.
 - ta - sa - - - rà!
 - and - de - - - spair.

Nº 11. "Tutto è sciolto.,,

Recitative and Aria.

Larghetto maestoso.

ff Tutti pp

Wind

p

ff Tutti pp

Wind

Viola

Fl.

Trombone & Hu.

ff

Hasses

pp Tutti

Fl.

p

Cl.

Recit.

Amina.

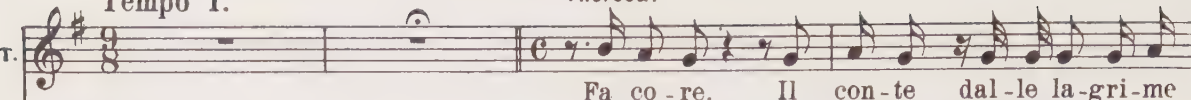
A.

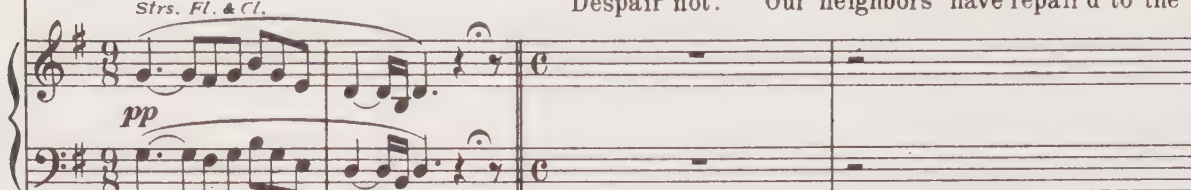
Reg-gi-mi, o buo-na madre; a mio so-ste-gno so-la ri-ma-ni tu.
Thou a-lone, oh best of mothers, wilt now sustain me; naught else on earth is left.

Recit.

Theresa.

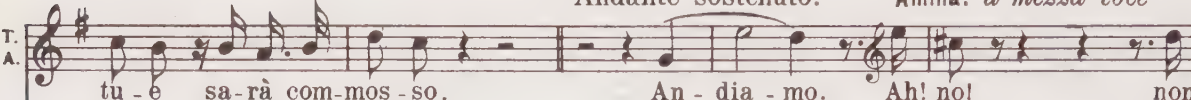
Tempo I.


T.  Fa co-re. Il con-te dal-le la-gri-me
Despair not. Our neighbors have repair'd to the

Strs. Fl. & Cl.
pp 

Andante sostenuto.

Amina. a mezza voce

T.  tu-e sa-rà com-mos-so. An-dia-mo. Ah! no! non
castle; the Count will right thee. Come home-ward. Ah! no! I

pp *Cello* 

Tempo I.

Recit.

A.  posso: il cor mi manca, e il piè. Ve-di, siam no-i
cannot; I am too weary and faint. Tell me, are we not


p *Cl. & Fissn.* 

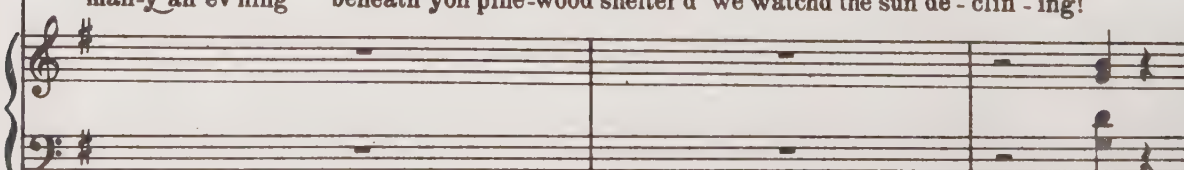
Tempo I.

Recit.

A.  presso il poder d'Elvino? Oh! quante volte se-
close by El-vi-no's dwelling? Oh, I re-member how



A.  demmo in-sieme di que-sti fag-gi al-l'ombra, al mor-mo-rar del ri-o!
man-y an ev'ning beneath yon pine-wood shelter'd we watch'd the sun de-clin-ing!



A. *L'au-ra che spi-ra dei giu-ra-men-ti nostri an-co ri - suo - na...*
 Where faintly breathing vows of our fond de-votion, twilight drew round us

Theresa.
 A. T. *Gli oblio quel crudele! ei m'abban-do-na! Esser non puo-te, il credi, ch'ei più non*
 All is now forgotten! I am for-sa-ken! Ah no, be-lieve me, he cannot thus cease to

T. *a tempo*
t'a-mi. Af-flit-to è forse anch'esso, afflitto al par di te... Mi-ra-lo: ei
love thee! Per-haps he too is mourning, with grief as deep as thine. There he is, be-

Amina.
 T. A. *vie-ne so-li-ta-rio e pen-so-so... A lui mi a-scondi... ri-ma-ner non o-so!*
hold him! Oh how anxious and weary! Oh mother, hide me! Brave his wrath I dare not.

Lento ff pp

(they retire to back)

Cantabile sostenuto assai. *Hn.*

p Strs. pizz. *arco*

Ve di, o madre... See him, oh mother,

A. *è afflitto e mesto... for-se... ah! for-se m'a - ma an -*
so pale and grieving, May be, ah may be, still he doth

A. *cor. Tut - to è sciol - to: più per me, per me non v'ha con -*
 F. *love. All is lost now, By all hope and joy am I for -*

Elvino.

E. *for - to. Il mio cor per sempre è mor - to al - la gio - ia ed al - l'a -*
sa - ken Nev - er - more can love a - wa - ken Past en - chantment, no, nev - er -

A. *mor. M'o - di, El - vi - no... Tu... e tan -*
 A. *more. Oh, El - vi - no - Thou dar'st to*

Amina (drawing nearer to Elvino). Elvino (turning from her).

Vins. legg. e p.

Viola, Bases & Cl.

A. *t'o - si? Deh!.. ti cal - ma... Va, sper -*
 A. *seek me? Deign to hear me - Go! thou'rt*

Amina. Elvino.

F. A. *Amina.*
 giu - ra! Cre - di... col - pa al-cu-na in me non
 faith - less! Nev - er! Thou a - lone hast all my

A. *Amina.*
 è. So-no innoce - te. Io tel
 heart. Elvino. No, I am guiltless. Hear me

F. Tu m'hai tol - to o-gni con - for - to. Va,
 By thy false hood I'm dis - tract - ed. Go,

cresc. poco a poco

A. giu - ro: col-paalcu-na in me non è.
 swear it, > Thou a-lone hast all my heart. (bitterly) *sempre legato*

F. va, in - gra - ta! Pa - sci il guardo e appa - ga
 go, thou'rt per - jur'd! Canst thou see these tears of

F. l'al - ma del-l'ec-ces - so, del-l'ec-ces-so de' miei ma - li:
 sor - row, By thy falsehood, by thy falsehood brought up - on me?

F. il più tri - ste de' mor - ta - li so - no, o
 Be con - tent, thou hast un - done me, Hope dies with -

a tempo

E. cru - da, so - no, o cru - da, e il son per te. Pà - sci il
in me, cru - el maid, since we must part. Yes, be -

a tempo *pp* *Strs. 4 Hn.*

E. guar - do, o cru - da, e ap - pa - ga l'al - ma del - l'ec -
hold, be - hold then these tears of sor - row, By thy

a piacere

E. ces - so, del - l'ec - ces - so de' miei ma - li:
false - hood, by thy false - hood brought up - on me;

E. il più tri - ste de' mor - ta - li so - no, o
Be con - tent, thou hast un - done me, Hope dies with -

pp *Viol., Bass, Cl. & Bssn. tenuti*

E. cru - da, e il son per te: ah! il più tri - ste de' mor -
in me since we must part, Be con - tent, thou hast un -

pp

E. ta - done - li io so - no, eil son per
me, Hope dies since we must

E. te, ah! il più tri - ste de' mor - ta - li, ah! il più tri - ste dei mor -
part, Be con - tent, thou hast un - done me, Ah, hope dies with -
pp

E. ta - li, e il son per te.
in me, since we must part.
ff Tutti *p*

Wind (Enter Chorus of Villagers)
Allegro. *Tutti*

A. Ah! t'ar -
Elvino (going). Ah! con -

E. Il Con - te!
The Count here!

Chorus. Vi - va il Con - te!
Count Ro - dol - pho!

pp

A. re - sta. Per pie - ta - de!
front him. I im - plore thee!

F. No! si fug - ga. Va! mi la - scia!
No! ah, nev - er. Go, and leave me.

Buo - ne nuo - ve!
Hap - py ti - dings!

Di - ce il Con - te ch'el-la è o ne - sta, sì, che in - no - cen - te, che in - no -
He has said that she is in - no - cent, Let us spread the joy - ful

Di - ce il Con - te ch'el-la è o ne - sta, sì, che in - no - cen - te, che in - no -
He has said that she is in - no - cent, Let us spread the joy - ful

Elvino.

E - gli! oh!
He here! dis -

cen - te, e a noi già mo - ve.
ti - dings, He will be here soon.

cen - te, e a noi già mo - ve.
ti - dings, He will be here soon.

Tutti

Hns. & Trumpets

ff

Amina.

A. Ah! pla - ca l'i - ra... No; t'ar -
 Theresa. Yet stay thy an - ger. Nay, con -
 Ah! pla - ca l'i - ra... No; t'ar -
 Elvino. Yet stay thy an - ger. Nay, con -
 rab - bia! trac - tion! Eb-ben: si fug - ga.
 No, no; I'll fly him.

Ah! pla - ca l'i - ra... Di - ceil Con - te ch'el - la è o -
 Ah stay thy an - ger. He has said that she is
 Ah! pla - ca l'i - ra... Di - ceil Con - te ch'el - la è o -
 Ah stay thy an - ger. He has said that she is

A. re - sta. Ah! per pie - tà!
 front him! Stay, I im - plore!
 re - sta. Ah! per pie - tà!
 front him! Stay, I im - plore!

E. Li - ra mia più fren non ha, non ha.
 If I stay, my wrath I can't con - trol.

ne - sta, ch'è in - no - cen - te, e a noi già vien, a noi già
 in - no - cent, and he will soon now be here; then let us
 ne - sta, ch'è in - no - cen - te, e a noi già vien, a noi già
 in - no - cent, and he will soon now be here; then let us

A.  Ah! il mio anel-lo! oh
Ah! and my ring, too! oh

(Elvino tears the ring from Amina's finger.)

E.  Va, sper-giu - ra!
thou art per-jur'd!

 vien, a noi già vien, a noi già vien, a noi già vien.
spread the joy-ful ti - dings, he will soon, will soon be here.
vien, a noi già vien, a noi già vien, a noi già vien.
spread the joy-ful ti - dings, he will soon, will soon be here.

A.  ma-dre!
Mother!

Lento.

 Mi-ra! mi-ra! A tal col-po mo-ri - ra. Cru-del!
See her, see her, by her grief she's o-ver-whelm'd. Un-kind!

 Mi-ra! mi-ra! A tal col-po mo-ri - rà. Cru-del!
See her, see her, by her grief she's o-ver-whelm'd. Un-kind!

Lento.



Allegro moderato.

Wood

 *p* *p*

Str.

Elvino (turning towards Amina, with great emotion).

F. *3* *3* *Tutti* *Str.* *ff* *p*

Ah! perchè non posso o-
Why, ah why thus must I

F. *Sor. Wind* *Cl. & Bssn. sustain*

diar - ti, in - fe - del, co - mio vor - re - i! Ah, del tut-to an - cor non
row, Why de-spair-ing still re - gret thee? I would hate, I would for -

F. *lusingando. stent.* *a tempo*

se - i can - cel-la-ta, cancel-la-ta dal mio cor. Possa un altro, ah! pos-sa a-
get thee, But — thy image, but thy image haunts me yet. May an-oth-er love con-

col canto *a tempo*

F. *Fl. Ob. Cl.*

mar - ti qual ta - mò quest' in - fe - li - ce! Al - tro vo-to, o tra-di-
sole — thee For the heart thou'st lost and blight - ed! Mayst thou nev-er be re-

F. *stent.* *riten. a piacere*

tri-ce, no, ah! non te-mer, non te-mer dal mio do-lor, al - tro vo-to non te-
quit-ed, No, ah no, for these bit-ter tears of fond re-gret, Mayst thou never be re-

col canto *col canto*

E. *lento*
 mer, non te - mer dal mio do-lor, al-tro voto, ah, non te - mer, non te - mer dal mio do-
 quited, for these tears of fond regret, never, nev-er be re-quired for these tears of fond re-

Allegro.
 E. lor. Ah! cru - del, pria di la - sciar - la, ve - di il
 gret. Cru - el man, cease thy up - braid - ing, Tell the
 Chorus. Ah! cru - del, pria di la -
 Cru - el man, cease thy up -
 Ah! cru - del, pria di la -
 Cru - el man, cease thy up -
 Ah! cru - del, pria di la -
 Cru - el man, cease thy up -

Allegro.
 Ah! cru del, pria di la - sciar - la, ve - di il
 Cru - el man, cease thy up - braid - ing, Tell the
Tutti *p* *cresc.*

E. Ah! per me non vha con - for - to. No,
 Nev - er - more can love a - wa - ken, No,
 Con - te al Con - te par - la. Ei di ren - de - re è ca - pa - ce a te
 Count all thy sus - pi - cion, He will clear thy trou - bled vi - sion, He will
 sciar - la, ve - di il Con - te al Con - te
 braid - ing, Tell the Count all thy sus -
 Con - te al Con - te par - la. Ei di ren - de - re è ca - pa - ce a te
 Count all thy sus - pi - cion, He will clear thy trou - bled vi - sion, He will
 sciar - la, ve - di il Con - te al Con - te
 braid - ing, Tell the Count all thy sus -
 Con - te al Con - te par - la. Ei di ren - de - re è ca - pa - ce a te
 Count all thy sus - pi - cion, He will clear thy trou - bled vi - sion, He will

p *cresc.*

E.

il mio cor per sem-pre è mor-to al-la
 By all hope I am for-sa-ken, Faith-less
 pa-ce, a lei l'o-no-re,
 tell thee how they met,
 par-pi-la, ei di ren-de-reè ca-pa-ce a te
 pi-cion, He will clear thy trou-bled vi-sion, He will
 pa-ce, a lei l'o-no-re,
 tell thee how they met,
 par-pi-la, ei di ren-de-reè ca-pa-ce a te
 pi-cion, He will clear thy trou-bled vi-sion, He will
 pa-ce, a lei l'o-no-re, ei di ren-de-reè ca-pa-ce a te
 tell thee how they met, He will clear thy trou-bled vi-sion, He will

F.

gio-ia ed al-la mor. Ah! per me
 maid, since we must part. See these tears,
 pa-ce, a lei l'o-nor, a te pa-ce, a lei l'o-nor, a lei l'o-
 tell thee how they met, he will tell thee how they met, yes, he will
 pa-ce, a lei l'o-nor, a te pa-ce, a lei l'o-nor, a lei l'o-
 tell thee how they met, he will tell thee how they met, yes, he will

E.

lento **Tempo I.**
 non v'ha con-for-to!
 this bit-ter sor-row!
 nor, a lei l'o-nor. met.
 tell thee how they met.
 nor, a lei l'o-nor. met.
 tell thee how they met.
Tempo I.

E. *Al! perchè non posso o-diar - ti, in-fedel, co-m'io vor-*
Why, ah why thus must I sor - row, Why despairing thus re -

f *p*

E. *re-il Ah! del tutto an-cor non se - i can - cel-la-ta, cancel-la-ta dal mio*
gret thee? I would hate, I would for-get thee, But thy image, but thy image haunts me

lusingando stent.

col canto

E. *a tempo*
cor. Pos-sa un altro, ah! pos-sa a-mar - ti qual tà - mò - que - st' in-fe -
yet. May an-oth-er love con-sole thee For the heart thou'st lost and

a tempo

E. *li - ce! Al-tro vo-to o tra-di - tri-ce, no, ah! non te - mer, non te-mer dal mio do-*
blight - ed! Mayst thou nev-er be re-quit-ed, no, ah no, For these bit-ter tears of fond re -

stent.

col canto

E. *ritenuto a piacere*
lor, al - tro vo-to non te - mer, non te - mer dal mio do-lor, al - tro voto, ah, non te -
gret, mayst thou never be re-quit-ed for these tears of fond regret, nev-er, nev-er be re -

col canto

E. *lento* *Allegro.*

mer, — non te — mer dal mio do — lor.
quit — ed for these tears of fond re — gret.

Chorus.

Ah! cru — del, pria di la —
Cru — el man, cease thy up —
Ah! cru — del, pria di la —
Cru — el man, cease thy up —

Allegro.

f Tutti

sciar — la, ve — di!l Con — te, al Con — te par — la. Ei di ren — de — re è ca —
braid — ing, Tell the Count all thy sus — pi — cion, He will clear thy trou — bled
sciar — la, ve — di!l Con — te, al Con — te par — la. Ei di ren — de — re è ca —
braid — ing, Tell the Count all thy sus — pi — cion, He will clear thy trou — bled

Elvino. con abbandono rall. un poco

E. Ah! per — chè non pos — so —
Why, ah why thus must I
pa — ce a te pa — ce, a lei l'o — nor.
vi — sion, He will tell thee how they met.
pa — ce a te pa — ce, a lei l'o — nor.
vi — sion, He will tell thee how they met.

p col canto

con abbandono

E. *col canto*

diar - ti, in - fe - del, co - mio vor - re - i! Ah! del tut - to an - cor non
 sor - row, why de - spair - ing thus re - gret thee? I would hate, I would for -

a tempo

E. *col canto*

se - i can - cel - la - ta dal mio cor.
 get thee, But thy im - age haunts me yet.

Ei di ren - de - re è ca -
 He will clear thy trou - bled

Ei di ren - de - re è ca -
 He will clear thy trou - bled

a tempo

f

con abbandono rall. un poco

E. *col canto*

Ah! per - chè non pos - so -
 Why, ah why thus must I

pa - ce a te pa - ce, a lei l'o -
 vi - sion, He will tell thee how they nor,
 met.

pa - ce a te pa - ce, a lei l'o -
 vi - sion, He will tell thee how they nor,
 met.

p

con abbandono

E. *col canto*

diar - ti, in - fe - del, co - mio vor - re - i! In - fe - del, co - mio vor -
 sor - row, Why despair - ing thus re - gret thee? I would hate, I would for -

F. *a tempo*

re - i! Cancel-la-ta dal mio cor, sì, dal mio cor, sì, dal mio
get thee, But thy image haunts me yet, ah yes, thy im - age haunts me

Chorus.

a te ren - de - rà e a lei l'ò -
Yes, the Count will tell thee how they

a te ren - de - rà e a lei l'ò -
Yes, the Count will tell thee how they

a tempo

(Exit Elvino in despair.)
(Theresa leads Amina off in

F.

cor, sì, dal mio cor, sì, dal mio cor, sì, dal mio cor.
yet, it haunts me yet, it haunts me yet, it haunts me yet.

nor, a lei l'ò - nor, a lei l'ò - nor, a lei l'ò - nor.
met, the Count will tell thee how they met, yes, how they met.

nor, a lei l'ò - nor, a lei l'ò - nor, a lei l'ò - nor.
met, the Count will tell thee how they met, yes, how they met.

another direction.)

No 12. "De' lieti auguri a voi son grata.,,
Scena and Aria.

The Village. At the back stands the mill; a stream keeps the wheel in motion.

Allegro.

Str.
f *ff*

Lisa (enters, followed by Alexis).

L.
La - sciami: a - ver compresas-sai do - vre-sti che mi sei no - io - so.
Pray begone, you know full well, without my tell-ing, that I can-not bear you.

Alexis.

Al.
Non i - spe - rar che spo - so El - vin ti si - a. Del - l'o - ne - stà d'A -
Cher - ish no hopes de - lu - sive a - bout El - vi - no, for of A - mi - na's

Al. L. Lisa.
mi - na sa - rà con - vin - to in bre - ve, eal - lo - ra... Eal - lo - ra mi sa -
vir - tue the proofs are most convincing, and doubtless_ And doubtless, what - e'er

Al. Alexis.
ra - i più rin - cre - scio so an - co - ra. Deh! Li - sa, per pie - tà, cam - bia con -
happens, I all the more shall hate you. Oh Li - sa, so un - kind I nev - er

Al.
L.

si - gli; non mi trat-tar co - sì! Che far d'un uo-mo che ti spo-sa sol-
knew thee. Nay, do not treat me thus. Wouldst thou accept one who thro' rage and vex-

Lisa.

Al.
L.

tan-to per di-spet-to? Miè più ca-ro d'un sciocco, io te l'ho det-to.
a-tion was thy husband? Ra-ther he, than a donkey! that I have told you.

Alexis.

Al.

No, non lo spose-ra-i. Por-rò sos-so-pra tutto il vil-laggio: in - voche-rò del
No, he shall never wed thee. I will appeal first to all the village to prevent your wrong-

Al.

Con-te l'au-to-ri-tà, pria ch'io soppor-tin pa-ce d'es-ser da te scher-
do-ing; I'll ask the Count. I'll nev-er bear in patience that thou shouldst now dis-

Allegro.

Al.

ni-to in que-sta gui-sa.
dain me af-ter our courtship.

p *Hassi. K-dr., &c.* *p* *cresc.*

Vln. 3 *3* *3* *3*

Lisa.
 Alexis. Che? What?
 Che? What?
 (behind the scenes)
 Chorus.
 Li - sa è la spo - sa!
 He - choos - es Li - sa!
 Li - sa è la spo - sa!
 He - choos - es Li - sa!
 Ob. & Cl.
 Tutti
 cresc.
 (approaching)
 La spo - sa è Li - sa!
 He choos - es Li - sa!
 La spo - sa è Li - sa!
 He choos - es Li - sa!
 rinf.
 (entering) *f*
 Li - sa!
 Li - sa!
 Li - sa!
 Li - sa!
ff
 3

The musical score is written for a scene with four main parts: Lisa, Alexis, the Chorus, and piano accompaniment.

 - **Lisa:** A single vocal line starting with the name "Lisa." followed by a rest.

 - **Alexis:** A single vocal line starting with the name "Alexis." followed by the lyrics "Che? What?".

 - **Chorus:** A four-part vocal setting (Soprano, Alto, Tenor, Bass) with the lyrics "Li - sa è la spo - sa! He - choos - es Li - sa!". The first two parts are marked "(behind the scenes)".

 - **Piano Accompaniment:** Written for Oboe and Clarinet (Ob. & Cl.). It includes a piano introduction, a section marked "Tutti" and "cresc.", and a section marked "rinf." (rinfacciato). The final section is marked "(entering) f" and "ff".

A ral - le - grar - ci con te ve - nia - mo. Di tua for -
Thrice - hap - py Li - sa, We come to greet thee, He whom thou

A ral - le - grar - ci con te ve - nia - mo. Di tua for -
Thrice - hap - py Li - sa, We come to greet thee, He whom thou

f *Tutti*

tu - na ci conso - lia - mo. A te fra po - co, d'A - min in lo - co, la man di
lov - est comes to en - treat thee. Soon will El - vi - no in thy ca - ress - es Lose his dis -

tu - na ci conso - lia - mo. A te fra po - co, d'A - min in lo - co, la man di
lov - est comes to en - treat thee. Soon will El - vi - no in thy ca - ress - es Lose his dis -

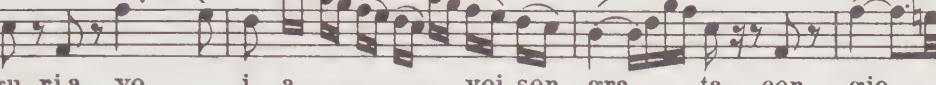
spo - so El - vin da - rà, a te fra po - co, d'A - min in lo - co, la man di
tress - es, live and re - joice. Soon will El - vi - no in thy ca - ress - es Lose his dis -

spo - so El - vin da - rà, a te fra po - co, d'A - min in lo - co, la man di
tress - es, live and re - joice. Soon will El - vi - no in thy ca - ress - es Lose his dis -

ff

De' lie - ti au -
Right wel - come your

Ob. 3 *Str.* *ff* *Tutti* *p*

L. 
gu-ria vo - i, a _____ voi son gra - ta, con gio - ia io
greeting, sur - prise _____ and pleasure move me, I know all my

1. *veg - go che - son, che so - no a - ma - ta, e la me - hap - pi - ness, that he doth love me, And the re -*

mo - ria del vostro a - mo - re giam - mai dal cor — non m'u - sci - rà, no, giam -
membrance of this fond greeting ne'er from my heart — shall pass a - way, no, no,

a tempo

ma - i, giam - mai dal cor, ah, no, ah, — no, non m'u - sci -
 nev - er shall pass a - way, ah, no, ah, — ne'er shall pass a -

Str.

p a tempo

Chorus

Chorus

1. This is the day
2. This is the day
3. This is the day
4. This is the day
5. This is the day
6. This is the day
7. This is the day
8. This is the day
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98. This is the day
99. This is the day
100. This is the day

L. *tr*
 gra - ta; con gio - ia io veg-go che — son, che — so - no a-
 move — me, I know — all my hap-pi - ness, — that — he doth

L. *tr*
 ma - ta; e la me-mo - ria del vostro a - mo-re giam - mai dal
 love me; And the re-membrance of this fond greet-ing, ne'er — from my

I. *rall.* *a tempo* *tr*
 cor — non m'u-sci - rà, no, giam - ma - i, giam-mai dal cor, ah,
 heart — shall pass a - way. No, no, nev - er shall pass a - way, ah
col canto *a tempo* *p*

I. *tr*
 no, ah, — no, non m'u-sci - rà, giam - mai dal
 no, ah, — ne'er shall pass a - way, ah no, it

Al. *tr*
 (Pa - ro - le il lab - bro tro - var non
 I am as-tound - ed, yet I say

ff
 Pro - spe - ri -
 Hail to the
ff
 Pro - spe - ri -
 Hail to the
ff

ff *Tutti*

Chorus.

The image shows a page from a musical score for 'The Marriage of Figaro' by Wolfgang Amadeus Mozart. The score is in G major and 4/4 time. It features vocal parts for the Soprano (S.), Alto (Al.), Tenor (T.), and Bass (B.), along with a Piano (P.) accompaniment. The lyrics are in Italian and English. The music is written on staves with treble and bass clefs. The piano part includes a string section (Str.) and a viola part (Viola) which sustains a chord. The score is marked with 'pp' (pianissimo) and 'sotto voce' (under the voice).

Vocal Parts:

- Soprano (S.):** cor ne'er non shall m'u - sei - - rà, - - - - - giam - - - - -
- Alto (Al.):** sa, no, il lab - bro tro - var non sa, no, no, no, yet
- Tenor (T.):** tà, pro - spe - ri - - tà, pro -
- Bass (B.):** bride - groom and the bride, the

Piano Accompaniment (P.):

- Str. & Viola sustains:** pp

I. *ff*
 mai dal cor, dal cor, dal cor, giam-mai dal
 pass a way, shall pass a way, Ah no, it
 Al. *ff*
 no, non sa, no, no, non
 I say nay, yet I say nay, yet I say
ff
 spe - ri - tà, pro - spe - ri - tà, pro - spe - ri -
 bride so gay, the bride so
ff
 spe - ri - tà, pro - spe - ri - tà, pro - spe - ri -
 bride so gay, the bride so
ff
Tutti

L. cor, giam-mai dal cor, giam-mai dal cor!
ne'er shall pass a - way, shall pass a-way!

Al. sa, no, no, non sa, no, no, non sa.)
nay, yet I say nay, yet I say nay.)

tà, pro - spe - ri - tà, pro - spe - ri - tà!
gay, the bride so gay the bridesogay!

tà, pro - spe - ri - tà, pro - spe - ri - tà!
gay, the bride so gay the bridesogay!

NO 13. "Lisa, mendace anch'essa!,,

Recit. and Quartet with Chorus.

Allegro moderato.

(Enter Elvino)

ff *Strings.*

Recit.
Lisa.

E fia pur ve-ro, El-vi-no, che al-fin del-l'a - mor
Then it is true, El - vi - no, that of your heart's de-

Elvino.

L. tu-o de - gna mi cre-di? Sì, Li-sa. Sì rin-no-vi il bel no - do di
F. vot-ion you hold me worthy. Yes, Li-sa. Pray for-give me if thy heart I have

E. *pri-a: slighted, I've been de-lud-ed, but to my old al-legiance I re-pent-ant re-*

la-ver-lo sciol-to per-do-na auncor se-dot-to da men-ti - ta vir-

E. *Lisa.*
L. *tu. Per-do-no tut-to. O-rache a me ri-tor-ni, più non pen-so al pas-*
turn. All I for-give thee. If but a-gain thou lov'st me, let the past be for-

pp

E. *Elvino.*
L. *sa-to: al-tro non veggo che il ri-dente-avve-nir che al-fin mia-spetta. Vie-ni:*
gotten. Now brightly smiling lies the fu-ture be-fore us; at last I'm happy. Come then,

f

E. *tu mia di-let-ta, mia compa-gna sa-ra-i. La sa-cra pompa già nel tem-pio si ap-*
come, oh my charmer, be my faithful companion; Now for the bridal, at the church they a-

(Elvino is leading Lisa away, followed by the villagers, when they are stopped by Count Rodolpho.)

E. *a tempo* *Maestoso.* *Count.* *Allegro moderato.* *Lisa.*
C. *presta: Non si ri-tar-di. El-vin, tar-resta! (Il Con-te!)*
L. *wait us. Come then, de-lay not. Remain, El-vi-no! (The Count here!)*

Chorus.
An-diam!
A-way!

An-diam!
A-way!

Maestoso. *Allegro moderato.* *Cl. sustain.*
p trem.

Alexis (aside). **Count (to Elvino).** **Elvino.**

Al.
C.
E.

(A tem - poe giun-ge!) O - ve t'af-fretti?
(In time he meets them!) Where are ye hast'ning?

Al
To

Recit. **Count.** (they come forward)

E.
C.

tem-pio. O - di - mi pri-ma. De-gna d'a-mor, di sti-ma e A mi-na-an-
wed her. First thou shalt hear me. Wor-thy of love and homage is thy A -

ff *trem.*

C.

cor: io del-la sua vir-tu-de, co-me de' preg-gi suo - i, mal-le - va-
mina, and for her truth and virtue I am pre-par'd to an - swer. She ne'er was

Elvino. **Allegro moderato.**

C.
E.

dor es - ser ti vo-glio. Vo - i! Si - gnor!
false, my word up - on it. Your word! my lord?

ff *Tutti.* *ff*

Elvino.

E.

Si-gnor Con - te, a - gli oc-chi
Count Ro-dol - pho, would you per-

Cl. & Fl. *Vln.* *Strings.* *p*

Count.

E. C. mie - i ne - gar fe - de non pos - s'ì - b. In - gan - na - to, il - lu - so
 suade me That these eyes have been de - luded? Yes, El - vi - no, thy eyes be

VL. & FL.

Wind. *p*

Elvino.

E. C. se - i: ione impe - gno l'o - nor mio. Nel - la stan - za a voi serba - ta non la
 tray'd thee, All thy doubts shall be con - futed. In your chamber, past all de - ny - ing, She, last

VL.

f Tutti. pp
Strings & Cl.

Count.

E. C. vi - diad - dor - men - ta - ta? La ve - de - sti, A - mi - na el - le - ra... ma sve -
 night, a - sleep was ly - ing. Yes, I own it, but when she enter'd, She was

Lisa.

L. Co - me dun - que? in qual ma - nie - ra?
 How can that be? she en - ter'd sleeping?

E. C. Co - me dun - que? in qual ma - nie - ra?
 How can that be? she en - ter'd sleeping?

glia - ta non ven - trò. Tut - ti - u - di - te.
 fast a - sleep, I vow. I'll ex - plain it.

Elvino.

E. C. Co - me dun - que? in qual ma - nie - ra?
 How can that be? she en - ter'd sleeping?

Chorus. Co - me dun - que? in qual ma - nie - ra?
 How can that be? she en - ter'd sleeping?

f Tutti.

L. U - dia - mo un po?
Can this be so?

F. U - dia - mo un po?
Can this be so?

ff U - dia - mo un po?
How can this be so?

ff U - dia - mo un po?
How can this be so?

ff U - dia - mo un po?
How can this be so?

ff U - dia - mo un po?
How can this be so?

p

Count.
Vhan cer
There are

tu - ni che dor-men - do van-no in-tor - no co-me de - sti, fa - vel
per - sons, few their num - ber, Who will roam abroad in slumber, Wand'ring

lan - do, ri - spon - den - do, co - me ven - go - no ri - chie - sti. E chia -
safe - ly, of - ten talk - ing, Naught they see when thus they're walking. And such

ma - ti son "son - nam - bu - li,, dal - l'an - dar - e dal dor -
sleepers, call'd Som - nam - bu - lists, Are well known in ev - 'ry

mir, e chia - ma - ti son "son - nam - bu - li,, dal - l'an - dar - e dal dor -
land, Yea, such sleepers, call'd Som - nam - bu - lists, are well known in ev - 'ry

Cl. Hns. & Bsn.

Lisa. *pp*
mir. E fia ve - ro? e fia pos - si - bi - le?
land. Can this be so? it scarce seems pos - si - ble!

pp
E fia ve - ro? e fia pos - si - bi - le?
Can this be so? it scarce seems pos - si - ble!

pp
E fia ve - ro? e fia pos - si - bi - le?
Can this be so? it scarce seems pos - si - ble!

Count. Elvino.

C. E.

Un par mi - o non può men - tir. No, non
As a no - ble your faith I de - mand. No, 'tis

ff

E.

fi - a: di tai pre - te - sti la ca - gio - ne ap - pien si
false, sir, but said to flout me, Vile ex - cuse to hide her

Strings, pizz.

p

E.

ve - de. Count. trea - son.

C.

Scia - gu - ra - to! e tu po - tre - sti du - bi - tar del - la mia
Wretch - ed churl, thou dar'st to doubt me? Art thou blind to truth and

Ob, sustain

ff Tutti.

p

Elvino (without noticing the Count). Lisa. Elvino.

E. L.

Vie - ni, o Li - sa. An - diam. An - dia - -mo.
Come, oh Li - sa. Oh come. A - -way then.

C.

fe - de? rea - son.

f

An - dia - -mo.
A - -way then.

f

An - dia - -mo.
A - -way then.

f

Tutti.

ff

A tai fo - le non credia - mo, no, non cre-
I - dle tale this to be-guile us, said to be-

A tai fo - le non credia - mo, no, non cre-
I - dle tale this to be-guile us, said to be-

f

dia - mo. Un che dor - me e che cam-mi - na! No, non è, non si può
guile us, One who wan - ders and talks while sleep - ing! No, in - deed, it can't be

dia - mo. Un che dor - me e che cam-mi - na! No, non è, non si può
guile us, One who wan - ders and talks while sleep - ing! No, in - deed, it can't be

p

dar, — un che dor - me e che cam-mi - na! no, non è, non si può
true, — one who wan - ders and talks while sleep - ing! no, in - deed, it can't be

dar, — un che dor - me e che cam-mi - na! no, non è, non si può
true, — one who wan - ders and talks while sleep - ing! no, in - deed, it can't be

cresc. -

Allegro assai moderato.

Theresa.

(pointing to the mill)

T. Pia - no, a - mi - ci: non gri - da - te; dorme al fin la stan - ca A -
 Friends, speak low - er, hush your voic - es; Af - ter hours of bit - ter

dar, true, no!
 dar, true, no!

Allegro assai moderato.

Strings.
 f p

T. mi - na: Ne ha bi - so - gno, po - ve - ri - na, do - po tan - to la - grimar, ne ha bi -
 weeping, My A - mi - na at last is sleeping, Ah, for - bear to break her rest! Poor A -

L. Lisa. *sotto voce*
 Sì, taccia - mo.
 Yes, be si - lent.

F. Elvino.
 Ah! sì, tac -
 Nor break her

sotto voce
 Sì, taccia - mo, ah! sì, tac -
 Yes, be si - lent, nor break her

Ah! sì, tac -
 Nor break her

Sì, tac -
 Let her

Wind.

T. so - gno, po - ve - ri - na, do - po tan - to la - gri - mar.
mi - na, she is sleeping, ah, for - bear to break her rest.

L. Taccia - mo, taccia -
Be si - lent, be si -

E. ciam. rest. Taccia - mo, taccia -
Be si - lent, be si -

ciam. rest. Taccia - mo, taccia -
Be si - lent be si -

ciam. rest. Taccia - mo, taccia -
Be si - lent be si -

Wind.
pp

Poco più mosso.

T. Li - sa! El -

L. *p* mo. Li - sa! El -
lent.

E. *p* mo. lent.

p mo. lent.

p mo. lent.

p mo. lent.

Poco più mosso.

p

T.
vi - no! che veggio? Do-ve an-da-te in questa
vi - no! What is this? Why thus arm in arm to-

T.
L.
gui - sa? A sposar - ci. Voi! gran Di - o! E la
geth - er? To be mar - ried - You! oh heav - en! to be

cresc.

T.
F.
L.
spo-sa... è Li - sa? E Li - sa. Sì, e lo
married to Li - sa? Yes, Li - sa. Yes, why not

Elvino. Lisa.

L.
mer-to; io non fui col - ta so - la ma - i, di not-te in - vol - ta,
Li - sa? I ne'er was found a-lone and sleeping, at midnight, pro-found-ly,
Strings. Viola sustain.

L.
nè tro-va-ta io fui rin-chiu - sa nel-la stan-za di un si - gnor.
None can say they ev-er found me in the cham-ber of a lord.
Theresa. *ff con tutta forza*

T.
Men- - - - -zo-
False - - - - - and
Tutti.

(she takes)

T. gne-ra! a que-sta ac-cu - sa più non fre - no il mio fu-ror! Questo
heartless! no more I'll spare thee Here I crush thee with a word. See this

p

Cello.

Lisa's veil from her bosom and shows it).

T. E. vel fù rin-ve - nu - to nel-la stan - za del si - gno-re. Di chiè
veil, 'twas I that found it In the Count Ro-dol - pho's chamber. Who has

Di chiè
Who has

Di chiè
Who has

Wind & Strings.

f Tutti. *p* *ff* Tutti.

Theresa. Elvino (getting)

T. ma - i? chi l'ha per-du - to? Ve lo di-cai il suo ros-so - re!
lost it? to whom be-longs it? Read the an-swer in her blush - es!

ma - i? chi l'ha per-du - to?
lost it? to whom be-longs it?

ma - i? chi l'ha per-du - to?
lost it? to whom be-longs it?

pp *ff*

go Lisa's hand). Theresa.

F.
T.

Li - sa! Li - sa! Li - sa: il si - gnor Con - te mi smentì - sca se lo può.
Li - sa! Li - sa! Li - sa! and let the Count him - self de - ny it if he can.

Li - sa!
Li - sa!

Li - sa!
Li - sa!

Cl., Hns. & Hssn.

Strings

pp trem.

L.

Lisa (aside).

(Io non o - so al - zar la fron - te!)
Fl. & Cl. (Not a word I dare to ut - ter!)

Count and Alexis.

Andante.

C.
Al.

Che pen - sar, che dir non so.
More and more I doubt and fear.

Che pen - sar, che dir non so.
More and more I doubt and fear.

Che pen - sar, che dir non so.
More and more I doubt and fear.

Ob., Cl. & Hssn.

pp

ff

Andante

Tutti.

Elvino (aside).

E. *Li-sa! men-da - ce an - ch'es - sa! rea del - l'i - stes - so er-*
Li-sa, canst thou be faith - less? Thou whom I thought de-

Strings.
pp

E. *ro - re! Spen - to è nel mon - do a - mo - re, più fè, più o-*
vot - ed! There's not a heart that is scath - less, No faith or

E. *nor, più fè, più o - nor, no, no, no, no, non v'ha.*
love, no faith or love up-on earth are left.

stentate
3
3
Fl. & Cl.
col canto

Theresa (aside).

T. *In quel-la fron - te im - pres - sa chia-ra è la col - pae cer -*
Why hath thy heart ne'er not - ed That she is base and guil -

E. *Rea del - l'i - stes - so er-ro -*
Thou whom I thought de - vot -

Cl. & Hns.
p
pp

T. *tr*
 ta. Sof - fra:pie-tà non mer- -ta ch'al-trui ne - gò, ch'al-trui ne-
 ty? Hers is no love de - vot- -ed, Of truth and love, of truth and

E.
 re! Spen-to enel mon- -do a-mo- -re, più fè, più o-nor, più fè, più o-
 ed! There's not a heart, that is scath- -less No faith or love, no faith or

Cl. & Bssn.

L. Lisa (aside).
 (Cie - lo! a tal col - po op-
 (Will he dis - dain my -

con abbandono
 T. *3 3*
 gò. ne - gò pie - tà.
 love her heart's be - reft.

E. *3 3*
 nor, no, no, non v'ha
 love on earth are left. *Fl. Cl. & Bssn.*

col canto
 Re - a, men - da - ce an-
 There's not a heart that's

pp

L. pres- -sa, vo - ce non tro- -voe tre- -mo.
 feal- -ty? All are a - gainst me turn- -ing,

T. Chia-rae la col- -pa cer- -ta.
 Yes, she is base and guil- -ty,

E. ch'es- -sa! Più fè, più o-nor non v'ha, -
 scath- -less, No truth or love are left, -

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L. *Quanto al mio*
I of his

T. *scor-no e stre-*
grief-am guil-

F. *-mo*
-ty,

la mia ri-val, la mia ri-
If he is lost, if he is

Sof-fra: pie-tà non mer-
Hers is no love-de-vot-

-ta
-ed,

chial-trui ne-gò, ne-gò pie-
Of truth and love, of truth and

Più fè non v'ha, più o-nor,
No faith is left, no faith,

più o-nor
no love

val go dra!
lost, I'm be-reft.

tà, 3 pie-tà.
love-she's be-reft.

non are v'ha, o-nor non v'ha.
are left, no faith is left.

Count.

In quel-la fron-te im-pres-
Her cheek with shame is burn-

col canto
pp

pp

L. *Vo-ce non tro-vo e tre mo.*
Will he dis-dain-my feal-ty? *Quanto al mio*
All are a-

T. *sa chia-ra è la col-pa e cer-ta.*
ed That she is base and guil-ty? *Ah!*
Of

F. *Men-da-ce an-thou'rt ch'es-sa!*
Thou'rt faith-less, faith-less!

C. *sa chia-ra è la col-pa e cer-ta.*
ing That she her-self is guil-ty; *Sof-fra: pie-*
Falsehood did

Wind.

15593

L. scor-no e-stre-mo la mia ri-val, la mia ri-val go-
gainst me turn-ing, If he is lost, if he is lost, I'm be-

T. sof-fra! no, no, no, no, non mer-ta pie-
truth and love, of truth and love her heart is be-

E. Non v'ha, no, non
No faith or love

C. tà, non mer-ta chial-trui ne-gò, ne-gò pie-tà, pie-
e'er brings scorn-ing On heart un-kind, on heart un-kind of truth be-

col canto

L. drà, la mia ri-val go-drà, ah! go-drà, ah! quan-to, ah
reft, if he is lost, if he is lost, my heart's be-

T. tà, chial-trui ne-gò pie-tà, pie-tà, chi-ne-gò, ne-
reft, of truth and love her heart's be-reft, of truth and

E. v'ha più fè, più o-nor non v'ha, non are v'ha più o-nor, più
left, no faith or love on earth are left! no faith or

C. tà, chial-trui ne-gò pie-tà, pie-tà, no, no, non
reft, on heart un-kind of truth be-reft, on heart un-

Chorus.
Ah, che pen-sar, doubt, ah, che pen-
In fear and, I know not

Alexis with the Basses. Ah, che pen-sar, doubt, Alexis. ah, che pen-
In fear and, I know not

non I so, ah! che pen-
know not what, not

Ob., Cl. & Bsn. Fl. Ob. Cl.

ff Tutti. f p

L. quan - to - ne go - dra, la mia ri - val go - dra,
 reft, my heart's be - reft, if he is lost, if he

T. go, ne - go pie - tà, chial-trui ne - go pie - tà, pie -
 love her heart's be - reft, of truth and love her hearts be -

E. fe - de, più fe - de non v'ha, più fe, più o - nor non v'ha,
 love up - on earth are left, No faith or love on earth

C. mer - ta, no, pie - tà, chial-trui ne - go pie - tà,
 kind of truth be - reft, on heart un - kind of truth

sar, pen - sar non so, ah, che pen - sar,
 what, not what to think, In fear and doubt,

sar, pen - sar non so, ah, che pen - sar,
 what, not what to think, In fear and doubt,

8. *pp.* *Tutti.* *ff.* *p.* *Ob. Cl. & Bsn.*

L. ah! go - dra, ah! quan - to, ah quan - to - ne go - dra,
 is lost, my heart's be - reft, my heart's be - reft,

T. tà, chi ne - go, ne - go, ne - go pie - tà,
 reft, of truth and love her heart's be - reft,

E. non are v'ha, più o - nor, più fe - de, più fe - de non v'ha,
 left, no faith or love up - on earth are left,

C. pie - tà, no, no, non mer - ta, no, pie - tà,
 be - reft, on heart un - kind of truth be - reft,

ah! che pen - sar, pen - sar non so,
 I know not what, not what to think,

Alexis. ah! che pen - sar, pen - sar non so,
 I know not what, not what to think,

non I so, ah! che what,

pp.

ff *pp*

L. ah, ne go - drà, ah, ne go - drà,
if he is lost, then my poor heart's

T. ne - gò pie - tà, ne - gò pie - tà,
of truth and love her heart's be - ref, *u piacere*

E. *ff* fe - de non v'ha, non v'ha,
no faith or love on earth

C. *ff* no, no, pie - tà, no, no, pie - tà,
on heart un - kind of truth be - ref,

ff *pp* *pp* *pp*

ah, che pen - sar, ah, che pen - sar
in fear and doubt, I know not what

ah, che pen - sar, ah, che pen - sar
in fear and doubt, I know not what

ff *pp* *pp* *pp*

ff Tutti. *pp* Cl. Hns. & Bssn.

L. go - drà.
be - ref.

T. pie - tà.
be - ref.

E. non v'ha.
are left.

C. pie - tà.
be - ref.

non sò.
to think.

non sò.
to think.

non sò.
to think.

Strings pizz.

(Amina is seen coming out from a window of the mill. She walks along the edge of the roof; beneath her the revolving millwheel threatens to crush her, should she take a false step. All turn towards her in great fear. Elvino is held back by the Count.)

(All, astounded, utter a stifled cry.)

Theresa (in a voice stifled by emotion).

Elvino (held back by the Count).

C. T. E.

st-es-sa. Si-len-zio: un sol pas-so, un sol gri-do lucci-de. Oh fi-glia! Oh Amina! shalt have! Be si-lent; for a foot-step or a sound might betray her. My daughter! Oh Amina!

Lisa and Theresa with the Sopranos.

Ah! Ah!

Elvino with the Tenors.

Ah! Ah!

Alexis with the Basses.

pp

(Amina now sets foot on the wooden bridge.)
Andante sostenuto.

(All kneel except the Count, and sing with repressed voices till Amina wakes.)

Lisa and Theresa.

L. T.

Bon - tà di - vi - na, gui - da l'er-ran-te
Heav'n - ly com - pas - sion, guide her un-con-scious

E.

Bon - tà di - vi - na, gui - da l'er-ran-te
Heav'n - ly com - pas - sion, guide her un-con-scious

C. AL.

Bon - tà di - vi - na, gui - da l'er-ran-te
Heav'n - ly com - pas - sion, guide her un-con-scious

(looking on with intense anxiety.)

sotto voce

Scen-de!
Mark her!

sotto voce

Scen-de!
Mark her!

sotto voce

Bon - tà di - vi - na, gui - da l'er-ran-te
Heav'n - ly com - pas - sion, guide her un-con-scious

Bon - tà di - vi - na, gui - da l'er-ran-te
Heav'n - ly com - pas - sion, guide her un-con-scious

Bon - tà di - vi - na, gui - da l'er-ran-te
Heav'n - ly com - pas - sion, guide her un-con-scious

Andante sostenuto.

trem.

Wind.

ppp

(Amina arrives near the wheel, walking on a decayed rafter, which bends under her.)

L. T. *piè! steps!* Tre - ma... va - cil - la... (stifled cry Ahi - mè!
Tremb - ling she fal - ters, of terror) A - las!

E. *piè! steps!* Tre - ma... va - cil - la... Ahi - mè!
Tremb - ling she fal - ters, A - las!

C. Al. *piè! steps!* Tre - ma... va - cil - la... Ahi - mè!
Tremb - ling she fal - ters, A - las!

piè! steps! Tre - ma... va - cil - la... Ahi - mè!
Tremb - ling she fal - ters, A - las!

piè! steps! Tre - ma... va - cil - la... Ahi - mè!
Tremb - ling she fal - ters, A - las!

piè! steps! Tre - ma... va - cil - la... Ahi - mè!
Tremb - ling she fal - ters, A - las!

più sostenuto *pp*

L. T. *pp* È sal - safe - -
In safe - -

E. *pp* È sal - safe - -
In safe - -

C. Al. *pp* Alexis.
È sal - safe - -
In safe - -

Count (holding back Elvino).
Co - rag - gio... e sal - va! È sal - safe - -
She's pass'd it in safe - ty! In safe - -

pp È sal - safe - -
In safe - -

pp È sal - safe - -
In safe - -

pp È sal - safe - -
In safe - -

pp È sal - safe - -
In safe - -

Strings.
Wind sustain

più sostenuto

L.
T.
E.
C.
Al.

va!
ty!

va!
ty!

va!
ty!

va!
ty!

molto legato

pp

(Amina has now descend-

ed to the stage; she comes slowly forward to the centre.)

(General silence)

Amina.

A.

Oh!— se u— na vol— ta so— la ri— ve— der— lo jo po— tes— si, an— zi che al—
Oh!— on— ly for a mo— ment once a— gain to be— hold him! Ere he doth

Recit.

Count (to Elvino). Theresa.

A. C. T.
l'a - ra al-tra spo-sa ei gui- das-se! O - di? A te pen - sa, par-la di
lead her as his bride to the al-tar! Hear'st thou? She is think-ing on-ly of

T. A. Amina. Allegro moderato
te. Va - na spe-ran-za!... Io sen - to suo-nar la sa-cra squil - la...
thee. Vain, vain my long-ing! The chime of the bells methinks is sound-ing.

pp. *p.*

A. assai.
Al tem - pio ei mo - ve...
To church all are hastening.

Cl.

A. Ah! I ho per - du - to... e
Oh, I have lost him! And

F. & Cl.

A. E. Elvino. *lento* Amina (falling on her knees).
pur... rea non son i - o. Te-ne-ro cor! Gran Di-o, non mi - rar il mio
why? I have not wrong'd thee. Oh ten-der heart! Great heav-en! oh re - gard not my

Chorus.
Te-ne-ro cor!
Oh ten-der heart!
Te-ne-ro cor!
Oh ten-der heart!

Count and Alexis with the Basses.

lento *Cl. Hrs. Bssn.*
Recit.

A. pian - to: io gliel per - do - no. Quan-to in - fe - li - ce jo so - no, fe - li - ce! sor - row, my heart for - gives him! Though I must mourn for - sa - ken, may bliss at -

*Red. * Red. * Red. **

A. si - a. Que - sta d'un cor che mo - re è l'ul - ti - ma pre - ghie - ra... ah sì! tend him, Prayer of a heart that's break - ing the heav'n - ly Pow'rs re - fuse not. Ah no!

*Red. **

A. que - sta d'un cor che mo - re è l'ul - ti - ma pre - ghie - ra. Prayer of a heart that's break - ing the heav'n - ly Pow'rs re - fuse not.

Clar. Bssn. Strings

Chorus.

Oh det - ti! Oh a - mo - re!
So con - stant! So lov - ing!

Oh det - ti! Oh a - mo - re!
So con - stant! So lov - ing!

Andante sostenuto.

Amina (has risen, and feels for Elvino's ring on her finger).

A. L'a - nel - lo mi - o... l'a - nel - lo... ei me, l'ha tol - to... Ma non può ra -
The ring he gave me. I've lost it. he snatch'd it from me! But he cannot

pp

Andante.

A. *pir-mi l'im-ma-gin su-a.*
rob me of his dear im-age.

Fl.
p
f

Recit.

A. *Scul-ta el-laè qui, qui... nel*
Grav-en in my heart, here for

p *pp*

a tempo

(draws from her bosom the flowers Elvino gave her)

Recit.

A. *pet-to.*
ev-er.
Larghetto.

Fl. & Cl.
con grande espress. animata
Strings Hns.

Nè
Ye

Recit.

A. *te, d'e-ter-noaf-fet-to te-ne-ro pe-gno, o fior... nè te per-de-i... An-cor ti*
too, oh ten-der to-kens of love e-ter-nal, Oh flow'rs, ne'er will I lose ye. Oh let me

A. *ba-cio, an-cor ti ba-cio... ma...*
kiss ye, oh let me kiss ye but

i-na-ri-di-to se-i.
all your sweet bloom is fad-ed.

pp

Andante cantabile.

Piano introduction. The music is in 3/4 time, marked 'Andante cantabile'. It features a treble and bass staff. The treble staff has a melodic line with triplets and a 'Fl.' (Flute) marking. The bass staff has a harmonic accompaniment with 'pp' (pianissimo) and 'legato' markings.

Amina.

Vocal entry for Amina. The vocal line is in treble clef, and the piano accompaniment is in treble and bass staves. The tempo is 'Andante cantabile'.

Ah! non cre-dea mi - rar - - ti si pre - sto e-stin - to, o
Ah, must ye fade, sweet flow - - ers, For - sa - ken by sun - light and

Continuation of Amina's vocal line. The vocal line is in treble clef, and the piano accompaniment is in treble and bass staves. The tempo is 'Andante cantabile'.

fio - - re; pas - sa - - sti al par d'a - mo - - re, che un gior - no
show - - ers, As tran - - sient as love's e - mo - - tion, That lives and

Continuation of Amina's vocal line. The vocal line is in treble clef, and the piano accompaniment is in treble and bass staves. The tempo is 'Andante cantabile'.

so - - lo, che un gior - no sol du - rò, che un gior - no
with - - ers in one short sum - mer day, that lives and

(weeping over the flowers)

Elvina.

Vocal entry for Elvina. The vocal line is in treble clef, and the piano accompaniment is in treble and bass staves. The tempo is 'Andante cantabile'.

so - lo, ah! sol du - rò.
with - ers in one short day?

(Io più non
(Do not re-

Amina. **Elvino.**

reg - go.) Pas - sa - stia! par d'a - mo - re... (Più non
strain me.) So tran - sient love's de - vo - tion. (I im -

reg - go a tan - to duo - lo.) **Amina.** Che un gior - no, che un gior - no sol du -
plore, do not re - strain me.) That lives and dies in one short sum - mer

rò. *Fl., Ob., & Cl.* Po - tria no - vel vi -
day. *pp* But though no sun - shine -

go - re il pian - to, il pian - to mio re - car - ti...
o'er ye, These tears, these tears might yet re - store ye,

ma rav - vi - var l'a - mo - re il pian - to mio, ah, no, no, non
But an e - strang'd de - vo - tion No mourn - er's tears have pow - er to

abbandonandosi

A. *può! Ah non cre-de - a, ah non cre-de - a pas-sa-stial par, al par d'a-*
stay! Ah must ye fade - thus, ah must ye fade - thus, Sweetflowrs as tran-sient as

Cello sustains *col canto*

A. *mor, che un gior-no sol du - rò, che un gior-no sol du - rò, pas-sa-stial*
love, That lives and dies in a day, tran-sient as love, that lives and

lento *col canto*

A. *par d'a - mor, d'a - mor, d'a -*
dies, that dies in one short

Recit. *Elvino (breaking from the Count).* *Amina.*
mor. day. (No, più non reg-go.) E s'egli a me tor-
day. (No more re-strain me.) If he re-turn'd to

Strings & Hn. *Recit.*

Count (to Elvino). *Amina.*
nas-sel Oh! tor-na, El-vi-no. Se-con-da il suo pen-sier. A me t'ap-pres-si? oh,
love me! Oh come, El-vi-no. O-bey her ev'-ry thought. Oh, art thou near me! What

Count (to Elvino). (Elvino places the ring on Amina's finger.)
Amina.

A. C. A.

gio-ia! L'a-nel-lo mio mi re-chi? A lei lo ren-di. An-cor son tu-a; tu, sempre
rap-ture! Oh first my ring restore me! Give her the ring now. Then still thou lov'st me, e'en as I

(The Count leads Theresa towards Amina)

A.

mi-o. M'ab-brac-cia, te-ne-ra ma-dre... io son fe-li-ce ap-pie -
love thee? Em-brace me, oh ten-der moth-er, This is the bliss of heav -

Count. (Amina falls into Theresa's arms and Elvino kneels before her.) Allegro brillante.

A. C.

no! De' suoi di-let-tijn se-no el-la si de-sti.
en! Sur-round-ed by her loved ones let her a-wake now.

trem.

p *dr.*

Chorus of Villagers.

Amina (waking).

Chorus.

ff Vi-va A-mi-na! vi-va an-co-ra, vi-va an-co-ra, vi-va an-cor! Oh ciel!
Hail, A-mi-na! wake to glad-ness, hail, A-mi-na, wake to joy! What sounds!

ff Vi-va A-mi-na! vi-va an-co-ra, vi-va an-co-ra, vi-va an-cor!
Hail, A-mi-na! wake to glad-ness, hail, A-mi-na, wake to joy!

ff Tutti
con tutta forza

Recit. incalzando (covering her face with her hands)

A. *Recit.*

O - ve son i - o? che veg - go?.. Ah! per pie - tà, non mi sve - glia - te
 Oh heav'n, where am I? what means this? for pit - y's sake, oh let me not a -

Elvino.

A. *ff*

vo - i! No, tu non dor - mi... Il tuo spo - so, il tuo a - man - te è a te vi -
 wak - en! Nay, wake and bless us, 'tis thy lov - er, and thy hus - band, who kneels be -

Amina. (with tears of happiness)

E. *A.*

ci - no! Ah gio - ia! ah gio - ia! io ti ri - tro - vo. El - vi - no!
 fore thee! Oh rap - ture! oh rap - ture! Thou art re - turn'd, El - vi - no!

Allegro. *Theresa.*

T. Van - neal tem - pio, in - no - cen - tea me più -
 Wake to glad - ness, and re - new the vows ye -
Elvino.

E. Vie - neal tem - pio, in - no - cen - tea me più -
 Wake to glad - ness, and re - new the vows ye -
Count.

C. Van - neal tem - pio, in - no - cen - tea me più
 Wake to glad - ness, and re - new the vows ye

Chorus.

Van - neal tem - pio, in - no - cen - tea noi più -
 Wake to glad - ness, and re - new the vows ye -
 Alexis with the Basses.

Allegro. b

ff Tutti *pp*

T. ca - ra, bel - la più del tuo sof - fri - re, van-neal tem-pioea' piè del -
plight - ed, Wake to glad-ness, and u - nit - ed, Come, re-new the vows ye -

E. ca - ra, bel - la più del tuo sof - fri - re, vie-neal tem-pioea' piè del -
plight - ed, Wake to glad-ness, and u - nit - ed, Come, re-new the vows ye -

C. ca - ra, bel - la più del tuo sof - fri - re, van-neal tem-pioea' piè del -
plight - ed, Wake to glad-ness, and u - nit - ed, Come, re-new the vows ye

ca - ra, bel - la più del tuo sof - fri - re, van-neal tem-pioea' piè del -
plight - ed, Wake to glad-ness, and u - nit - ed, Come, re-new the vows ye -

ca - ra, bel - la più del tuo sof - fri - re, van-neal tem-pioea' piè del -
plight - ed, Wake to glad-ness, and u - nit - ed, Come, re-new the vows ye -

cresc.

T. l'a - ra in - co-min - cijl tuo gio - ir, ah,
plight - ed, From this day your sor - row's o'er, yes,

E. l'a - ra in - co-min - cijl tuo gio - ir, ah,
plight - ed, From this day your sor - row's o'er, yes,

C. l'a - ra in - co-min - cijl tuo gio - ir, ah,
plight - ed, From this day your sor - row's o'er, yes,

l'a - ra in - co-min - cijl tuo gio - ir, ah,
plight - ed, From this day your sor - row's o'er, yes,

l'a - ra in - co-min - cijl tuo gio - ir, ah,
plight - ed, From this day your sor - row's o'er, yes,

ff

T.
van - - ne al tem - pio, ah van - ne, van - - ne.
from this day your sor - row's o - - ver.

E.
vie - - ni al tem - pio, ah vie - ni, vie - - ni.
from this day your sor - row's o - - ver.

C.
van - - ne al tem - pio, ah van - ne, van - - ne.
from this day your sor - row's o - - ver.

van - - ne al tem - pio, ah van - ne, van - - ne.
from this day your sor - row's o - - ver.

van - - ne al tem - pio, ah van - ne, van - - ne.
from this day your sor - row's o - - ver.

van - - ne al tem - pio, ah van - ne, van - - ne.
from this day your sor - row's o - - ver.

Allegro moderato. *Fl. Ob. & Cl.*

p

Strings & Hns.

sf Tutti

A. *Amina.*

Ah! non giun - ge u - man pen - sie - ro al con -
Oh, re - call not one earth - ly sor - row, With the -

pp leggerissimo

A. *ten - to on - d'io son pie - na: a' miei sen - si io cre-do ap-
bliss - es of heav'n a - round us, An il - lu - sion it was that*

A. *pe - na; — tu m'af - fi - da, — o — mio te - sor! Ah! mi ab-
bound us, — Thou, El - vi - no, — art true to love. Ah, em -*

A. *brac - cia, e sem-pre in - sie - me, sem-pre u - ni - ti in u - na
brace me, my heart de - light - ed, In one hope now with thine u -*

A. *spe - - me, del - la ter - ra in cui vi - via - mo — ci for -
nit - - ed, Hand in hand while on earth we wan - der, — We will*

Hns.

A. *mia - moun — ciel d'a - mor: del - la — ter - - ra in cui vi -
form a — heav'n of love, Hand in — hand, — while here we*

A.

via - - mo ei for - mia - - mo un ciel d'a - mor, d'a -
 wan - - der, We will form a heav'n of love, of

mor, d'a - - mor, d'a - -
 love, of love, of

col canto

Più vivo.

A.

mor.
love.

Theresa, with 2d Sopranos.

Vie - - ni, vie - - ni, vie - - ni al
 Come now, come now, at the
 Elvino with 1st Tenors.

Vie - - ni, vie - - ni, vie - - ni al
 Come now, come now, at the
 Count and Alexis with the Basses.

Chorus.

Più vivo.

f Tutti

tem - pio, e a' piè del - - l'a - ra, ah vie - ni, ah
 al - tar to be u - - nit - ed, Oh come then, oh

tem - pio, e a' piè del - - l'a - ra, ah vie - ni, ah
 al - tar to be u - - nit - ed, Oh come then, oh

tem - pio, e a' piè del - - l'a - ra, ah vie - ni, ah
 al - tar to be u - - nit - ed, Oh come, come then, oh

Amina.

A. 

vie - ni al tem - pio e a' piè del - l'a - ra, in - no - cen - tea noi più
come, then, oh come, then, to the al - tar! All thy mourn - ing now is

ah vie - ni al tem - pio e a' piè del - l'a - ra, in - no - cen - tea noi più
come then oh come then to the al - tar! All thy mourn - ing now is

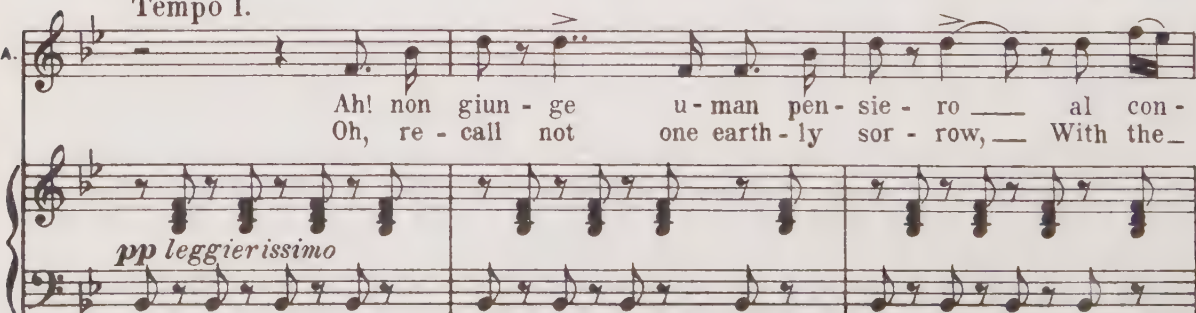
A. 

ca - ra, bel - la più del tuo sof - frir, vie - ni!
end - ed, Thou art fair - er for thy woes, Come then.

ca - ra, bel - la più del tuo sof - frir, vie - ni!
end - ed, Thou art fair - er for thy woes, Come then.

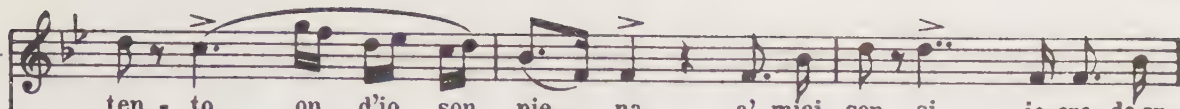
ff *Tutti*
Brass

Tempo I.

A. 

Ah! non giun - ge u - man pen - sie - ro al con -
Oh, re - call not one earth - ly sor - row, With the -

pp *leggierissimo*

A. 
 ten - to on - d'io son pie - na, a' miei sen - si io cre - do ap -
 bliss - es of heav'n a - round us! An il - lu - sion it was that

A. 
 pe - na, tu m'af - fi - da, o mio te - sor! Ah! miab -
 bound us, Thou, El - vi - no, art true to love! Ah! em -

A. 
 brac - cia, e sem - pre in - sie - me, sem - pre u - ni - ti in u - na
 brace me, my heart de - light - ed, In one hope now to thine u -

A. 
 spe - me, del - la ter - ra in cui vi - via - mo ci for -
 nit - ed, Hand in hand while on earth we wan - der, We will

A. 
 mia - mo un ciel d'a - mor, del - la ter - ra in cui vi -
 form a heav'n of love, hand in hand while here we

A. *via - - mo ci for - mia - - moun ciel d'a-mor, d'a - -*
wan - - der, we will form - - a heav'n of love, of - -

A. *mor, d'a - - mor, d'a - -*
love, of - - love, of - -

col canto

A. *Amina.*
Più vivo.

mor! Oh gio - ia! oh
love! Oh rap - ture! oh

E. *Elvino.*

Mio be - - ne, ah, vie - -
Oh come then, be - loved

Theresa with 2^d Sopranos.

Ah! in - no - cen - tee a noi più ca - ra, bel - la più del tuo sof -
Yes, all thy mourn-ing now is end - ed, Thou art fair - er for thy

Chorus.

Ah! in - no - cen - tee a noi più ca - ra, bel - la più del tuo sof -
Yes, all thy mourn-ing now is end - ed, Thou art fair - er for thy

Count and Alexis with the Basses.

Più vivo.

p cresc.

A. gio - ia! Oh qual
rap - ture! Oh what

F. ni! one! Ca - ra a me, ca - ra a
Come, my love, ne'er to

frir, ah, bel - la più del tuo sof - frir, ca - ra a noi, ca - ra a
woes, yes, thou art fair - er for thy woes, Mayst thou be, mayst thou

frir, ah, bel - la più del tuo sof - frir, ca - ra a noi, ca - ra a
woes, yes, thou art fair - er for thy woes, Mayst thou be, mayst thou

Tutti ff

A. gio - ia! — Ah, ci for - mia - mo un ciel, ah,
rap - ture, — Ah, we will form, yes, we will

F. me, ca - ra a me, a me più ca - rah vie - ni, ah vie - ni, ah,
part, come, my love, no more to part, Oh come then, my love, come, no

noi, ca - ra a noi, a noi più ca - rah vie - ni, ah vie - ni, ah,
be, mayst thou be by joy at - tend - ed, Ah, mayst thou be, mayst thou

noi, ca - ra a noi, a noi più ca - rah vie - ni, ah vie - ni, ah,
be, mayst thou be by joy at - tend - ed, Ah, mayst thou be, mayst thou

A. ci for - mia - mo un ciel d'a - mor! Oh gio - ial oh gio -
form a heav'n, a heav'n of love, oh rap - ture, oh rap -

E. vie - nial - l'a - ra, ah, vie - ni, vie -
more to part, oh come, then, we -

vie - nial - l'a - ra, ah, vie - ni, vie -
be by bliss at - tend - ed, come -

vie - nial - l'a - ra, ah, vie - ni, vie -
be by bliss at - tend - ed, come -

vie - nial - l'a - ra, ah, vie - ni, ah vie - nial tem pio, a' pie del -
be by bliss at - tend - ed, ah, mayst thou be by joy at -

A. ial un ciel d'a - mo - re!
ture, we part nev - er more!

E. ni, vie - ni!
part no more!

ni, vie - ni!
then, come then!

ni, vie - ni!
then, come then!

l'a - ra, l'ain - co - min - cijl tuo gio - ir!
tend - ed, Such as love a - lone be - stows!

16698

End of the Opera.

782.15 B44

Bellini, Vincenzo, 1801-
1835.

La sonnambula

Bellini, Vincenzo

La Sonnambula, opera in tow acts.



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